STEREO/MONO DC 6466

TAPE MUSIC
AN HISTORIC CONCERT

CLASSICS OF ELECTRONIC MUSIC

VLADIMIR USSACHEVSKY — OTTO LUENING

MUSEUM OF MODERN ART, OCTOBER 28, 1952

"I am often asked: What is tape music, and how is it made? Tape music is music that is composed directly with sound instead of first being written on paper and later made to sound. Just as the painter paints his picture directly with colors, so the musician composes his music directly with tone. In classical orchestral music many instruments play different groups of notes which sound together. In tape music several or even many tapes are superimposed; the tapes sound together the groups of tones that are recorded on them. So, essentially, it is a new way of doing what has been done for centuries by old methods." . . . LEOPOLD STOKOWSKI (Oct. 28, 1952)

OTTO LUENING

Otto Luening was born in Milwaukee, Wisconsin in 1900. He heard about electronic sound in production as a possible compositional tool from Ferruccio Busoni with whom he was studying in Zurich in 1918.

Luening's career has been distinguished by his versatile activities. He has been or still is active as flutist, opera and orchestra conductor, accompanist, and Professor of Composition at Columbia where he is now (1968) Chairman of the Division of Music in the School of the Arts and a member of the Committee of Direction for the Columbia-Princeton Electronic Music Center.

Since 1952 he has been an active pioneer in the field of tape and electronic music, often in collaboration with Vladimir Ussachevsky.

Luening's more than 200 works in other categories include much chamber music, symphonic works, an opera "Evangeline," piano music, songs and choral works. His compositions have been played throughout the world by such orchestras as the New York Philharmonic, Los Angeles Philharmonic, Chicago, St. Louis, Mexico City, Montevideo, and the Haarlem Orchestra of Holland.

He is a member of the National Institute of Arts and Letters, a Trustee of the American Academy in Rome and is a member of the Educational Advisory Board of the Guggenheim Foundation.

Additional works by Luening are recorded on Desto DST-6411/12 and DST-6429 and on C.R.I.

VLADIMIR USSACHEVSKY

Vladimir Ussachevsky (born in 1911, Harbin, China) came to the United States in 1930. After attending Pomona College, Eastman School of Music, Claremont College and Columbia University, he composed a number of orchestral and choral compositions before devoting his entire time to work with tape at Columbia University in 1951.

The first concert of his and Otto Luening's tape compositions at the Museum of Modern Art in November 1952 coined the term "Tape Music," and those compositions have become the "classics" and the particular contribution of the American School.

He has received two Guggenheim Fellowships and is, at present, Associate Professor of Music at Columbia University and Chairman of the Committee of Direction of the Columbia-Princeton Electronic Music Center.

JOSE SEREBRIER

Jose Serebrier is Musical Director of the Cleveland Philharmonic Orchestra and composer-in-residence for the Cleveland Orchestra, George Szell, Conductor.

Born in Montevideo, Uraguay 29 years ago, Mr. Serebrier made his conducting debut there at the age of 11. At 19 he became the youngest Guggenheim Fellow, in composition, in the history of the Foundation. He has since been apprentice conductor under Antal Dorati with the Minneapolis Symphony and Associate Conductor of the American Symphony under Leopold Stokowski. His conducting style has been compared by the N. Y. Times to that of Stokowski who, himself, has said of Serebrier, "He is the greatest master of orchestral balance."

SONIC CONTOURS

Sonic Contours exploits the resources of piano sounds by means of a tape recorder and certain other electronic devices. The range of sounds used in the composition is extended to include notes an octave above and two octaves below normal piano range. Some of the low notes are heard only as overtones, the fundamentals being too low for human perception. Original piano sounds are modified through controlled electronic distortion. In the process of composition on the tape recorder, the components were created first by combining various sound patterns and then superimposing them on each other. The conception of how they were to be fused into the whole was always in mind during each step. The final putting together of the composition required very precise synchronization of individual patterns, and, as the parts were integrated, it was possible to control once more the dynamic shadings. The entire composition falls roughly into three connected sections. The only sounds other than those derived from the piano are human voices used briefly before the final dance-like portion of the composition.

LOW SPEED

In *Low Speed* the composer at times uses acoustic relationships and the tape recorder to highlight certain overtones. This treatment brings out new characteristics from the instrument played. As to the musical content of the piece, the attempt was to produce a solemn, perhaps religious, feeling.

For use on wide-range phonographs, compensate for the RIAA curve.

FANTASY IN SPACE

In *Fantasy in Space* the composer has created a "performance piece." The agility of the flute is exploited. Although the acoustic resources of the magnetic tape recorder were used, the composer's aim was to produce a piece which would communicate with an audience conditioned to impressionistic, virtuoso and tonal music.

INCANTATION

Incantation uses sounds reminiscent of familiar bell sonorities, woodwind instruments and the human voice. These are blended into a new timbre. It cannot be played by conventional instruments.

INVENTION IN TWELVE NOTES

Invention is based on a twelve-tone row presented by the flute and then developed by the conventional devices of canon, augmentation, diminution and retrograde into a complex pattern made possible by the tape recorder.

"MOONFLIGHT"

"Moonflight" is an unabashed program piece. It describes an astronautical adventure. The complications of flight, the mystery, the strange sounds in and out of the ship, the azure sky and weightlessness are suggested in sound. A folksonglike melody celebrates the lonely moon landing and brings the short composition to a close.

Four components in addition to the folksonglike melody are produced on a flute. They are mixed and reverberated on the tape recorder. Component II is added while I continues; III joins in later . . . I, II and III continue and then become an echo background when IV enters. The folkmelody is then played with reverberation while the first four components continue the echoing background.

This record juxtaposes two works composed during the period when Luening was continuing his experimental work in tape music.

"LYRIC SCENE" for flute and strings and ***"LEGEND"*** for oboe and strings show many varied contemporary ways of using these conventional media without introducing radical materials. Although the tonal material is old it is used in new ways.

The "Lyric Scene," in memory of Ferruccio Busoni, begins with the flute with string accompaniment used somewhat in the manner of an 18th Century opera aria. In the second section the flute soars over what becomes melodic and contrapuntal string writing. Further lyric variations let the flute soar again but now to its higher register. The flute restates previous material which the strings and then the flute expand. The strings alone, later joined by the soloist, reach the lyric climax of the composition. The opening subject, somewhat abbreviated, ends the "Lyric Scene."

The "Legend" composed for Robert Bloom and the New Chamber Music Society in New York in 1951 opens with a slow, melodic narrative statement played by the soloist. Its contrasting phrases and developments are over an independent rhythmic-melodic string accompaniment. A variation of this section follows. The tempo changes to *Allegro con spirito* — a dancelike section in three four meter begins with the strings later joined by the oboe. An imitative lively section is played by strings alone. It is followed by a folksonglike oboe tune with accompaniment. The work closes with variations of section one followed by the dance in four four meter, and altered rhythmically.

☆

OSLO PHILHARMONIC ORCHESTRA
JOSÉ SEREBRIER, Conductor
PER ØIEN, Flute
ERIK LARSEN, Oboe

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RAY HAGERTY, CHIEF ENGINEER

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DEMONSTRATION
NOT FOR SALE

W R U R

W R U R

GOIN' TO RIO
Produced and Composed by Bola Sete

Arrangements by Bola Sete and Milt Rogers
Production Assistance by Stan Marcum
Conducted by Milt Rogers and Bola Sete
Engineers—Glen Kolotkin, Mike Nemo, Pete Romano, Tommy Vicari
Mix Engineer—Mike Nemo
Special thanks to Ken Baker, Fred Berk and Bob Gordon

THE MUSIC

1.	2.
Goin' to Rio	Sunrise in Manaus
Dance of the Jungle	Meu Ogum Dedicated to Baden Powell
Waking Giant Dedicated to Brazil	I See Your Face
Serenade	Dance of the Bamboo
Pretty Afternoon	Rain Forest
Brazilian Soul	Folk Guitar Dedicated to John Fahey

THE MUSICIANS

Acoustical Guitar
Bola Sete

Violins
Leonard Atkins
Israel Baker
Alex Beller
Herman Clebanoff
James Getzoff
Jack Gootkin
Bernard Kundell
William Kurasch
Marvin Limonick
Alfred Lustgarten
Erno Neufeld
Jerome Reisler
Marshall Sosson
Albert Steinberg
Joseph Stepansky
Robert Sushel

Violas
Samuel Cytron
Virginia Majewski
Alexander Neiman
Gareth Nuttycombe
Abraham Weiss

Celli
Joseph Di Tullio
Justin Di Tullio
Raphael Kramer
Irving Lipschultz
Kurt Reher

String Bass
Mike Rubin

Harp
Catherine Gotthoffer

Voices
Tom Bahler
Mitch Gordon
Ronald Hicklin
Ida McCune
Lewis Morford
Sally Stevens
Jackie Ward
Andra Willis

Oboe
Jules Jacob

Flute
Hadley Caliman

Bass Flute
Alto Flute
Piccolo
Justin Gordon

Trombones
James Henderson
Tommy Pederson
Thomas Shepard
Kenneth Shroyer

Bass Trombone
Kenneth Shroyer

Tuba
Baritone Tuba
John Johnson

Trumpets
Flugelhorn
Anthony Terran
George Werth

Congas
Armando Peraza

Electric Organ
Richard Kermode

Electric Bass
Doug Rauch
Tom Rutley

Drums
George Marsh
Johnnie Rae
Mike Shrieve

Timpani
Snare Drum
Gary Coleman

Percussion
Bola Sete

THE LYRICS

Goin' to Rio

I'm goin' to Rio de Janeiro
I'm goin' to play for carnival
I'm goin' to Rio de Janeiro
I'm goin' to find myself a girl
To rock and rock and rock and roll

Dance of the Jungle

Dance of the Jungle
Dance of the Jungle

Serenade

I'll serenade for you
A simple song or two
A little melody
On my guitar I do

Pretty Afternoon

It's fun to go to Sausalito
On a pretty Sunday afternoon
To see the kids in their bluejeans
To ask you if you have any spare change

See all the hippies stop by
At the No Name to have a drink
By six o'clock they all have split
Go to the Trident to have dinner
It's been another pretty Sunday afternoon

Dance of the Bamboo

In carnival, in carnival
I am going to dance the Dance of the Bamboo
In carnival, in carnival
I am going to dance the Dance of the Bamboo

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Art Lande

Piano, Synthesizer, Percussion

Side 1

The Melancholy of Departure (Isham)	6:26
Ceremony in Starlight (Isham)	7:31
We Begin (Lande)	6:17
Lord Ananea (Lande)	2:39

Side 2

Surface and Symbol (Isham/Lande)	10:45
Sweet Circle (Lande)	4:07
Fanfare (Lande)	3:25

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FRED SMALL

TURN IT UP!
83$ 100



FRED SMALL
LOVE'S GONNA CARRY US
QUILTED RECORDS 1001

FRED SMALL

AQUIFER RECORDS
P.O. Box 566
Somerville, MA
02143

Love's Gonna Carry Us



Side ONE

Love's Gonna Carry Us *(3:22)*
Lifeboat *(3:25)*
Gonna Get a Grant *(2:59)*
Fifty-Nine Cents *(2:43)*
Crossing the Charles *(3:37)*
A Modest Proposal (The Long Underwear Song) *(1:56)*
Stand Up *(1:47)*

Side TWO

Three Mile Island *(3:55)*
The Hug *(2:24)*
The Dancing Light *(2:44)*
Letter from May Alice Jeffers *(3:56)*
I Lost That Pretty Little Gal of Mine (to Title IX) *(1:40)*
Housewarming *(3:38)*

PRODUCER: John Curtis
ENGINEERS: Karen Kane, Andrew Schatz
PHOTOGRAPHY: Ellen Shub
DESIGN: Douglas Parker
Recorded at Sound Techniques Recording Studio, Watertown, Massachusetts

Fred Small: *vocal, guitar*
John Curtis: *guitar, electric guitar, electric 12-string guitar, banjo, mandolin, chorus vocal*
John Daniel, Sandy Martin: *electric bass*
Kathy Burkly, Jean-Dominique Sifantus: *drums*
George Fulginiti-Shakar: *acoustic bass, chorus vocals*
Richard Lehfeldt: *Rhodes, piano, organ*
Suzanne Jessie Pearl: *harmonica*
Larry Luddecke: *synthesizer, piano*
Billy Novick: *clarinet*
Andrew Schatz: *electric guitar*
Wanetta Jackson, John Troy: *background vocals*
Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Katie Tolles, Pam Weeks: *chorus vocals*

All songs by Fred Small.
All songs © 1981 Pine Barrens Music (BMI)
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Song lyrics enclosed.

FRED SMALL

Love's Gonna Carry Us

CHORUS
It's been a long hard time
It's gonna be a long steep climb
But no one's gonna change our minds
'Bout what we gotta do
And when the road gets rough
Everybody's saying "Just give it up"
All of our friends' sweet love
Gonna carry us through.

We don't have the money
But we got the will
We got voices talking the truth
That can never be stilled
But they're gonna threaten
You know they have killed to get their way
But this movement we are building
Will not go away.

CHORUS

Beware of the heroes
Beware of the stars
Cause a victory is hollow
If it ain't really ours
We're talking 'bout changes
Not just changing the faces at the top
They say that freedom is a constant struggle
And you can't ever stop.

CHORUS

Now we're gonna argue
We won't always agree
But we can't let anger blind us
To all we can be
Cause we need the laughter
And we need the tears to wash us clean
We need sisters and brothers beside us
To follow the dream.

CHORUS

Vocal, guitar: *Fred Small*
Electric guitar: *John Curtis*
Bass: *John Daniel*
Drums: *Jean-Dominique Sifantus*
Background vocals: *Wanetta Jackson, John Troy*

Lifeboat

The times were lean, your eyes were bold
And we fell right in together like beggars on the road
And as the months turn into years with the passing of each day
It gets harder all the time to find a reason not to stay.

CHORUS
And when I need a lifeboat to keep out the sea
You are canvas and oak and you cradle me
And when I need a lifeboat and it looks like a storm
You are rudder and sail and you take me home.

Didn't need always to be strong
And when fear boiled up in anger, it never lasted long
It's a proud and reckless sailor who steers into the squall
But it's your arms that close around me as the rain begins to fall.

CHORUS

Knowing you, knowing me
Seems like we can be together, and we can still be free
And with every changing season I see deeper in your heart
And the memory stays with me when it's time to be apart.

LAST CHORUS
And when you need a lifeboat to keep out the sea
I am canvas and oak, and you lean on me
And when you need a lifeboat, and it looks like a storm
I am rudder and sail, and I'll take you home.

Vocal, guitar: *Fred Small*
Electric guitar: *John Curtis*
Harmonica: *Suzanne Jessie Pearl*
Bass: *John Daniel*
Drums: *Jean-Dominique Sifantus*
Rhodes: *Richard Lebfeldt*

Gonna Get a Grant

Ooh I can't get out of bed
Let's stay at home instead
I just want to play with you all day
Good loving gives me a thrill
But it don't pay the bills
Somehow true love will find a way.

CHORUS
Gonna get a grant! Gonna get a grant!
Gonna get a grant to be in love
We'll philander for philanthropy
Doing what comes naturally
Let's get a grant for love!

Yum yum, we sure can cook
It's time we wrote the book
The whole world needs our recipe
We'll cuddle without a care
In our own endowed chair
In applied anthropology.

BRIDGE
Won't need no advanced degrees
We'll show 'em how we hug and squeeze
Kisses so delectable
They've got to be tax-deductible.

CHORUS

From Berkeley to M.I.T.
We'll be our favorite charity
Donating our bodies to research
We'll hit the best resorts
Sending quarterly reports
Graphing every lesson we have learned.

BRIDGE
Your methods drive me mad
I want to fund you so bad
And when our passion's sated
We can be evaluated!

CHORUS

Vocal, guitar: *Fred Small*
Clarinet: *Billy Novick*
Piano: *Richard Lebfeldt*
Bass: *Sandy Martin*
Drums: *Kathy Burkly*

Fifty-Nine Cents

High school daydreams come easy and free
When you're a working woman watcha gonna be?
A senator a surgeon aim for the heights
But the guidance office says lower your sights to

CHORUS
Fifty-nine cents for every man's dollar
Fifty-nine cents it's a lowdown deal
Fifty-nine cents makes a grown woman holler
They give you a diploma it's your paycheck they steal.

She's off to college, the elite kind
To polish her manners, sharpen her mind
Honors in English, letter in lacrosse
Types her to type for her favorite boss at

CHORUS (They give you a degree...)

Junior executive on her way up
Special assistant to the man at the top
She's one in a million and all she found
Was her own secretary now to order around at

CHORUS (They give you a title...)

But the word is being processed in the typing pool
A working woman ain't nobody's fool
She's telling the boss on Secretary's Day
You can keep your flowers buddy give me a raise more than

CHORUS

Fifty-nine cents for every man's dollar
Fifty-nine cents—oh, the deal has changed
Fifty-nine cents makes a grown woman holler
You can keep your flowers buddy give us a raise.

Vocal, guitar: *Fred Small*
Harmonica: *Suzanne Jessie Pearl*
Bass: *George Fulginiti-Shakar*
Chorus vocals: *Laura Burns, Ellen Epstein Maxwell, Pat Ouellette, Deborah Silverstein, Katie Tolles, Pam Weeks*

Crossing the Charles

I guess it must say something
That I was the last to know
I never saw the signals flashing danger
Falling out of love with me
Was hard on you I know
To wake up in the morning to a stranger.

CHORUS
Crossing the Charles the water's shining
And the sailboats running free
On this dirty old river
Winding down to the sea
Hello to the rumbling city
Goodbye to the windy sky
Wonder when I'm gonna get over your leaving.

Less than lovers, not quite friends
Waiting for the wound to mend
You still work your magic without trying
Funny how many memories
The shortest love can hold
A sight, a sound, a word can leave me crying.

CHORUS

I've thought it over and over again
Looking for the one to blame
Down a darkened street leading nowhere
I've left behind the anger now
I'm riding out the pain
Still reaching out and wishing you would be there.

CHORUS

Vocal, guitar: *Fred Small*
Bass: *Sandy Martin*
Drums: *Kathy Burkly*
Organ: *Richard Lebfeldt*

A Modest Proposal (The Long Underwear Song)

I remember well when I was but a child of tender years
The day that I discovered the catalog from Sears
The people in the pictures they made me stop and stare
Who'd have guessed that they'd be dressed in thermal underwear?

Underwear! Long underwear!
It makes the foulest weather feel like fair
It's ten below and icy winds blow whistling through the air
Let it storm I'm toasty warm inside my underwear.

Prudence says to set our thermostats at sixty-five
In skimpy briefs and brassieres you will not survive
The Lord in all her wisdom gave us more than skin and hair
She gave us wit, ourselves to fit with thermal underwear.

Underwear! Long underwear!
Beneath our clothes, without it we are bare
Plutonium is perilous and coal pollutes the air
The energy source that's best, of course, is thermal underwear.

Paul Newman wears it all the time and Redford he does, too
Bo Derek swears that it's the only thing to do
Lovers, if you think that taking off your clothes is nice
Do not miss the greater bliss of taking them off twice!

Underwear! Long underwear!
Slip inside and leave behind your cares
The oil and gas kingpins will rant and tear their hair
Who needs them? We've got a friend in thermal underwear.

Vocal, guitar: *Fred Small*
Bass: *George Fulginiti-Shakar*
Banjo, mandolin: *John Curtis*
Chorus vocals: *John Curtis, Vance Gilbert, Fred Small*

Stand Up

The world has gone crazy, the country's a mess
You open your eyes and you just get depressed
If you take what they give you they'll keep all the rest
Stand up and tell 'em you're here!

CHORUS
Stand up, stand up and tell 'em you're here
Shout it out loud for the whole world to hear
They're long overdue for a kick in the rear
Stand up and tell 'em you're here!

Oh, the problems are so hard and talk is so cheap
Counting the crises is like counting sheep
You can count on the experts and go back to sleep
Or stand up and tell 'em you're here!

CHORUS

When you're fed up with being ignored and abused
You're a mighty big bomb with a mighty short fuse
Yes, we'll make 'em an offer they cannot refuse
When we stand up and tell 'em we're here.

CHORUS (...tell 'em we're here...)

Vocal, guitar: *Fred Small*
Bass: *George Fulginiti-Shakar*
12-string guitar: *John Curtis*
Chorus vocals: *Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Katie Tolles, Pam Weeks*

Three Mile Island

Kids in the schoolyard, cows in the field
In a Pennsylvania town it's another day
But at Three Mile Island something was wrong
In the power plant not two miles away.

A valve jammed open and the holding tanks blew
And the leak spread for miles around.
With a bubble of hydrogen trapped under the dome
That plant damn near melted down.

CHORUS
Three Mile Island blew down their lies
Next time it happens how many will die?
Got our eyes on the future, got our feet on the ground
Gonna shut down the nukes, shut 'em down
Shut down the nukes, shut 'em down.

Metro Edison said one thing, the feds the reverse
The TV and press had their fun
Out of all the confusion just one thing came through
No one knew what the hell was going on.

Evacuation would have ended the game
So they said there was no reason to go
But they didn't say too much about the workers at the plant
Who as always caught the brunt of the blow.

CHORUS

The sun it shines, the wind it blows
There's a thousand different ways to save fuel
So when some corporation tells me we got no choice
They might as well be calling me a fool.

They say the system worked and no one was killed
They say they'll make 'em safer than before
But they're gambling with our children and they're gambling with the world
And their money don't seem worth dying for.

CHORUS

Vocal: *Fred Small*
Bass: *Sandy Martin*
Drums: *Kathy Burkly*
Piano synthesizer: *Larry Luddecke*
Electric guitars: *John Curtis, Andrew Schatz*
Electric 12-string guitar: *John Curtis*
Background vocals: *Wanetta Jackson, John Troy*

The Hug

Dan Murrow is a mighty friendly man
He's big and round like a bear
He hugs his friends and his friends hug him
Anytime, anywhere.
His patients would come for therapy
To drive their blues away
And sooner or later they'd feel a lot better
Cause this is what he'd say:

CHORUS
I want a hug when we say hello
I want a hug when it's time to go
I want a hug cause I want you to know
I'm awfully fond of you.
I want a hug–what a wonderful feeling
I want a hug–to feel you squeezing
I want a hug–it certainly seems like
The natural thing to do!

But when the head of the hospital heard about it
He got all annoyed
Cause hugging is sexual sublimation
According to Doctor Freud.
You can beat 'em down, you can hide 'em away,
You can keep 'em quiet with drugs,
You can strap 'em and zap 'em with electroshock
But you better not give 'em a hug.

CHORUS

So the boss says, "Dan, clean out your desk–
Your conduct is lax and lewd.
Any deviation from standard medical
Practice can get us sued."
Now, Dan don't feel too bad for himself
He's really kind of proud.
But he's sorry for the people who are locked away
Where hugging ain't allowed.

CHORUS

Vocal, guitar: *Fred Small*
Bass: *Jean-Dominique Sifantus*
Second guitar: *John Curtis*
Chorus vocals: *Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Katie Tolles, Pam Weeks*

This song tells a true story. The good news is that Dan Murrow's former clients have organized a self-help center in their community. For information, write to the Human Development Resource Center, 106 Williams Avenue, Lynn, Massachusetts 01902.

The Dancing Light

I remember her when she was shining bright
Deep in her dark eyes there shone a dancing light
She always used to say that she was not the marrying kind
Until she met the man who changed her mind.

He was beautiful and Lord he was strong
Knew where he was going, rising like the sun
And he believed in her and listened to her thoughts
And long into the evening they would talk.

CHORUS
Seemed like we just blinked our eyes and she slipped away
This woman full of fire and wonder only yesterday
There ain't no doubt she's happy, ain't nothing really wrong
But the dancing light inside her eyes is gone.

He got the job he wanted, she left hers behind
She said she had no future there, she didn't mind.
In another city she began a brand new life
Loving the man and learning to be a wife

We still get a letter from time to time
She writes about the baby, not what's on her mind.
I guess she's got her reasons, it ain't for me to say
But it makes me sad to lose a friend that way.

CHORUS

But the dancing light inside her eyes–
It's hard sometimes just to survive–
Oh the dancing light is gone.

Vocal, guitar: *Fred Small*
Synthesizer: *Larry Luddecke*
Second guitar: *John Curtis*

Letter from May Alice Jeffers

I'm an old woman typing
Old as the year, seventy-eight.
Hear what I say
I was born in Laurel, Mississippi,
I live in North Carolina today
With my grandson James.

Now about the children
I had five children before the great depression
Five more since then.
All of them are living now
But the one that died in the war.
All the rest had children, too.

CHORUS
Don't blame the children
Every girl, every boy,
They ain't no burden,
They're my pride and joy.
I know they're beautiful
Like leaves on a tree
And as I am growing old
They shelter me.

I have worked at every kind of job
Nursed people, preached, and sang
When I was a young woman I built roads
I have not worked a job
In nineteen years–my grandchildren
Take care of me.

Now listen to me
Babies don't cause poverty
Cause poverty
Is just people never paid enough for what we done.
You hear them talk–barefoot and Pregnant. But I been barefoot
Pregnant or not.

CHORUS

I have known socialists
They stayed in my home in 1964
For the vote drive
They were like my children
I don't care if they be black or white
God bless you and all the socialists.

My first husband was a Methodist
We did not drink but we did dance
When we had our family picnic
I think the white folks thought the colored
Was taking over, there was so many,
And the young men still ask me to dance.

CHORUS

Vocal, guitar: *Fred Small*
Second guitar, banjo, mandolin: *John Curtis*

This song is adapted from a letter published in the September 13–19, 1978, issue of *In These Times* magazine. All the words are May Alice Jeffers's except the chorus. Efforts to reach May Alice Jeffers have been unavailing; if you know her whereabouts please write Fred Small c/o Aquifer Records.

I Lost That Pretty Little Gal of Mine (to Title IX)

I lost that pretty little gal of mine to Title IX
I found her in the stands but I lost her at the finish line
She was so soft and sweet
But now I find I can't compete
I lost that gal of mine to Title IX.

Sure, I put my money on Billie Jean.
But that damn King has taken away my queen
She learned a new topspin
Now she won't let me win
She doesn't want me on her doubles team.

Her old letters made my heart melt
Now they're on her sweater and they're made of felt
In her bikini she used to look so cute
Now she does laps in her navy blue tank suit.

She does windsprints, I do the wash
I stuff zucchini while she's playing squash
On a date I'm so tense
She's itchin' to try her self defense
And violence I cannot bear to watch.

Her old soft spots are hard today
The problem I've got's just the other way
She used to cheer me as I ran my race
Now I find I can't keep her pace.

Vocal, guitar: *Fred Small*
Second guitar: *John Curtis*
Bass: *John Daniel*
Drums: *Jean-Dominique Sifantus*

Housewarming

Brick and wood, mortar and plane
Labor's love, a little faith
You can see the structure taking form.
Ancient tools, a new design
Taking care, taking time
We've seen so many houses fall before.

CHORUS
We are building a house growing tall before our eyes
Stone on stone watch it rise
We are building a house with our hands, with our songs
May it stand as long as our lives.

As we tinker with the plans
Gentle friends lend their hands
Laying down a sturdy hardwood floor
For the future from the past
Room to change, built to last
Come the snows of winter we'll be warm.

CHORUS

BRIDGE
And sometimes you'll need a vacation (I'll need one too)
Sunning on the sand, running in a blinding rain.
After the recreation
We can sleep in our own bed once again.

That easy chair you've always known
Photographs from long ago
Thanksgiving Day parade moving in
So many books upon the shelves
So much more to teach ourselves
Under this roof we shall begin.

CHORUS

Vocal, guitar: *Fred Small*
Bass: *John Daniel*
Scotch 226 tape box: *Jean-Dominique Sifantus*
Second guitar: *John Curtis*

All songs by Fred Small.
All songs © 1981 Pine Barrens Music (BMI).

℗ 1981 Aquifer Records

"No More Vietnams," Fred Small's song about El Salvador, is recorded on the 45 r.p.m. stereo single *For El Salvador*, sales of which benefit Boston Mobilization for Survival and Boston Committee in Solidarity with the People of El Salvador (CISPES). The record may be ordered for $2.85 postpaid from Boston Mobilization for Survival, 13 Sellers Street, Cambridge, MA 02139.

Thanks also to Carlene Hill, Sox Sperry, Johanna Halbeisen, Linda Gore, Willie Sordill, Leon Janikian, Greg Staple, Joe Sax, Peter Sandman, my family, and all the other friends along the road.



"THE BUTCH STRONG DUO"

COMIN' ON STRONG

SIDE ONE

1. NIGHT TRAIN
2. LAURA
3. THE SECOND TIME AROUND
4. FIVE FOOT TWO/UP A LAZY RIVER
5. THE LOOK OF LOVE

SIDE TWO

1. I'M GONNA MAKE YOU LOVE ME
2. THE MORE I SEE YOU
3. MOONGLOW/THEME FROM "PICNIC"
4. THE GIRL FROM IPANEMA
5. POINCIANA
6. SHINY STOCKINGS

PERSONNEL

BUTCH STRONG, Keyboards and Vocals
DICK HOWARD, Drums
KYLE MISHALANIE, Vocal (Guest Performer)

RECORDED and MIXED

JANUARY 6, 1974
SLEEPY HOLLOW RECORDING
328 E. State Street
Ithaca, New York

ENGINEERS

WILLIAM D. STORM
DOUGLAS B. MCLEAN

ARTWORK and PHOTOGRAPHS

JOSEPH TRINGALI
CARL SINGLE
AL BRUNNER

EQUIPMENT

YAMAHA E-5 ORGAN
YAMAHA RA-200 TONE CABINETS
YAMAHA EM-60 STEREO MIXER
MOOG SYNTHESIZER
ACOUSTIC PIANO
ELECTRIC PIANO

PRODUCED BY ROBERT TRINGALI

EBD RECORDS 101 STEREO









This album would be worth acquiring if all it consisted of was Mr. Strong's sensitive treatment of LAURA. In a day when most of the top 40 consists of songs based on simplistic guitar chords, it's reassuring to know that some young musicians are still able to appreciate the harmonic and melodic richness of a melody of this type. Not only does Strong deliver the composer's emotional message with true fidelity, he also takes full advantage of the incredible color-range of the Yamaha Organ. Note in particular, the passages where the melody is carried by voicing that sounds half-oboe, half-viola.

Mr. Strong's rendition of THE MORE I SEE YOU too, shows perceptive appreciation of the richness that characterized American music in the 1940's.

That some of his roots are firmly anchored in jazz-soil is made clear by his choice of SHINY STOCKINGS and NIGHT TRAIN, the "Kansas City Hand-Clapper" that opens side one. FIVE FOOT TWO brings back the days of vaudeville, dixie-land jazz, and bath-tub gin.

Steve Allen

Steve Allen, known to most of the country as the predecessor of television talk shows was for many years the host on the now famous Tonight Show. Mr. Allen is also a very accomplished musician and composer having written over 3,000 songs, including "Picnic", "This Could Be The Start Of Something Big", and many others. He is also known for having written many books and plays. In 1973 and 1974, Mr. Allen served as the M. C. for the National Finals of the Yamaha Electone Organ Festival.

SPECIAL THANKS

To all the people that have given me encouragement through the years. Especially my family and BOB TRINGALI who made this record a reality. Love to MILT BUCKNER, one of this countries most underrated organists. Night Train is my tribute to the "block-chord" style of playing he invented. Thanks to LYNNE MISHALANIE for her appearance on I'm Gonna Make You Love Me, and for the excitement she helped create during the session.

BUTCH STRONG

Side 1 - 1. Frederick Music Co. (BMI) 2. Robbins Music Corp. (ASCAP) 3. Miller Music Corp. (ASCAP) 4. Leo Feist Music Inc. / Warock Corp. / Metro-Goldwyn-Mayer International Corp. (BMI) 5. Colgems Music Corp. (ASCAP)

Side 2 - 1. MRC Music Corp. (BMI) 2. Twentieth Century Music Corp. (ASCAP) 3. Shapiro Bernstein & Company (ASCAP) 4. Dutchess Music Corporation 5. Lynne - Rachel Music Corp. (ASCAP) 6. Warner Publishing Company Inc. (BMI)

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Black History Through Rap

WDAS

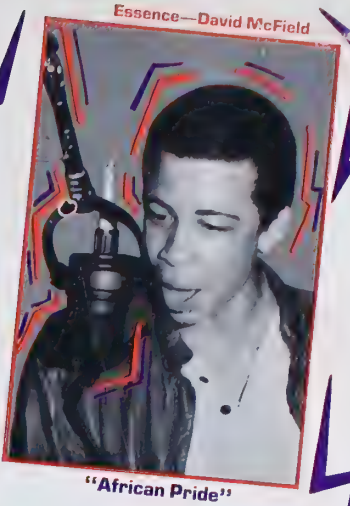
Black History Through Rap

Our mission is to provide an active program of education in the achievements, teachings and life of Dr. King.
—The Philadelphia Martin Luther King, Jr. Association for Nonviolence, Inc.

C. Delores Tucker—President • **Waverly L. Easley**—Chairman
Anita M. Rogers—Executive Director

For more on how you can use this album as an educational tool contact:
The Martin Luther King, Jr. Association for Nonviolence, Inc.
1809 Spring Garden Street
Philadelphia, PA 19130

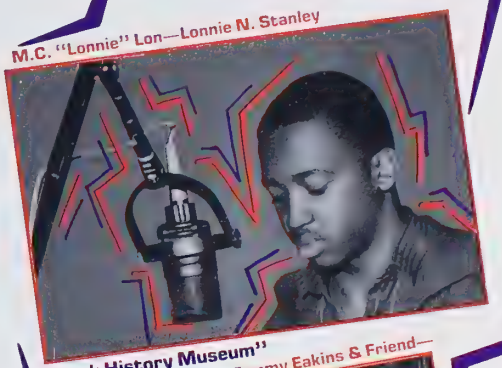

Q Man—Greg Knuckles
"Thurgood Marshall"


Essence—David McField
"African Pride"


Kareem, Featuring Sandy
Edward Duncan, Sandra Long
"Black History"

Musicians

• Drum programmed by **Eddie "D." Drummond** & **Jeff Coulter** • **Donald Murphy**—Bass & Background Vocals • **Brenda Hill**—Background vocals • **Terri Jeffries**—Background vocals • **Jeffrey Coulter**—808 Synthesizer • **Robin Carter**—Background Vocals & Party Crowd • **Chris Schwartz**—Keyboard & Party Crowd • **Anthony Smith**—DX7 Keyboard • **Charles Martin**—Lead Guitar • **Abdus Subur**—Background Vocals • **Martin B. Covendale**—Acoustic Guitar
Scratching performed by:
Theodore "Disco Dave" Washington
Thornton "D.J. Thorpe" Yancy
Joseph "Smokin' Joe" Banks


M.C. "Lonnie" Lon—Lonnie N. Stanley
"Black History Museum"


Spin Masters of Funk—
Mark "Shark" Williams, "Smokin' Joe" Banks
Jammie "Mellow Bee" Banks
"Martin Luther King, Jr."

Special Thanks to:

• Photos courtesy of **David Barnes**, for David Barnes Photography • **Al Alberts, Jr.**,—Chief Engineer • **Jason Lyle**—2nd Chief Engineer • **Chris Alberts**—Assistant Engineer • **Steve Pala**—Assistant Engineer • **Maurice "Mo" Holmes**—Security • **William "Cody" Anderson**—Vice President/General Manager WDAS Radio • **Joseph "Butter" Tamburro**—Program Director, WDAS Radio • **Eddie "D" Drummond**—Producer/Arranger • Thanks to the **McDonald's® Owner/Operators of Southeastern Pennsylvania, Southern New Jersey and Delaware** • Special thanks to **Davy DMX and Sparky "D"** for the use of their Hot Tracks • **David Van**—Thanks for the help while you were here. Good luck on the force. • **Dr. Edward Robinson**—Historian • **Fred Bonapart**—Historian • **Jocko Henderson**—Advisor • **Chandler Gray** • The Free Library of Philadelphia—**Mary Flournoy** • **George Holloway** • **Art Milner**
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Tammy Eakins & Friend—
Tammy Eakins, Mike Robinson
"Harriet Tubman"

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Anita Rogers
Executive Director
Philadelphia Martin Luther King, Jr.
Association for Nonviolence, Inc.


Eddie "D" Drummond
Producer/Arranger


The Rap Fraternity—
Ernest Miller, Curtis Hartley
Eric McGuiness
"Benjamin Banneker"

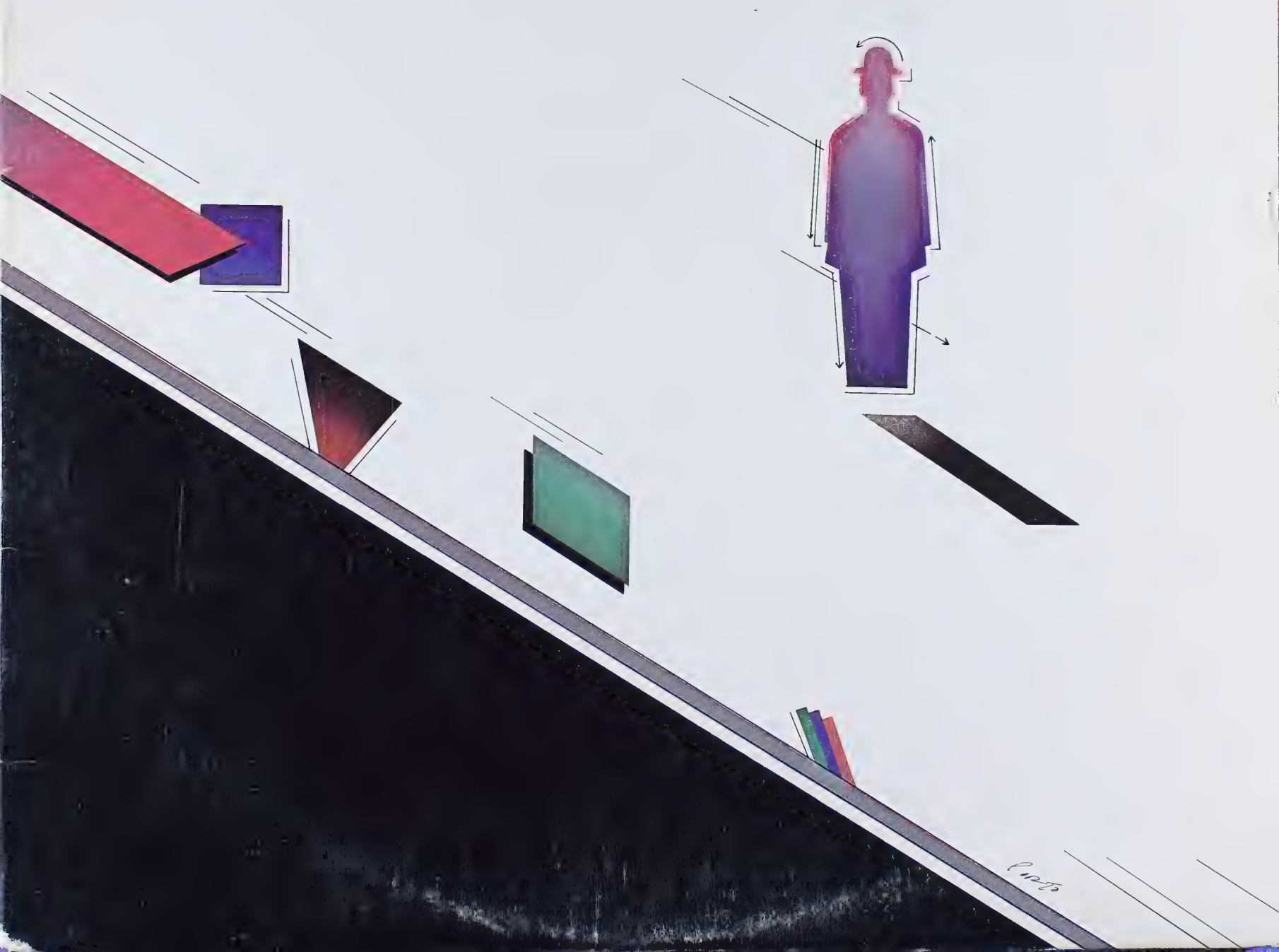
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WDAS

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GINO SOCCIO

outline



SIDE ONE

Dancer
So Lonely
The Visitors

SIDE TWO

Dance To Dance
There's A Woman



All music and lyrics by Gino Soccio

PRODUCED BY MIX MACHINE

Mixed by Mix Machine
Engineer: Lindsay Kidd
Assistant Engineer: Jose Bunting. Pierre Groulx
Synthesizer Programming: Stanley Brown
Keyboards: Gino Soccio
Vocals: Gino Soccio. Heather Gauthier. Sharon Lee Williams. Laurie Niedzielski. Busta Jones. Julia Gilmore
Drums: Mark Hygden. Terry Martell. Gino Soccio
Horns: Carlyle Miller. Roger Walls. Yoram Levy. Richard Mortimer
Flute: Carlyle Miller
Percussion: Luc Boivin
Bass: Busta Jones. Al McNeil
Guitar: Walter Rossi
Acoustic Guitar: Gino Soccio
Album Design & Illustration: Greg Porto
Recorded and Mixed in Montreal
Mastering: Sterling Sound. N.Y.C.
Mastering Engineer: Jack Skinner
Album Coordinators: Ray Caviano. Bob Siegel

Thanks to Pierre Gauthier for synthesizer programming on "The Visitors." and to Carlyle Miller for horns on "Dance To Dance." Also to Danielle Gagnon. Gaston Gravel and Robert Ouimet for their enthusiasm and support. Special thanks to Stanley. Lindsay. Julia and José for their encouragement. their inspiration and their patience. And also to all the very talented musicians and artists whose creative input made this album possible.

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SUPERMAN

STUDIO '79

SPRINGBOARD®

SPB-4114

SUPER DISCO

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PLUS OTHER SUPER DANCIN' SOUNDS

STUDIO '79

Side A

Theme From
SUPERMAN (Movie Theme)

SUPERMAN MARCH

CAN YOU READ MY MIND (Love Theme)

BLACKJACK

Side B

SUPERMAN (T.V. Theme)

TRIP TO EARTH

CRYIN' WIND

A PRODUCT OF SPRINGBOARD INTERNATIONAL, INC.
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Engineering: Steve Lisi / Art Direction: David Lartaud

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AVI RECORDS

AVI-40008

T-MOTION & GROUP



AVI-40008

T-MOTION & GROUP

SIDE I

LOVE LIGHT
I GOTTA HAVE YOU

SIDE II

EXTRAORDINARY GUY

VOCALS: Eddie Thomas
ADDITIONAL VOCAL: Mildred Black ("I Gotta Have You")
BACKGROUND VOCALS: Mildred Black, Patty Foley, Sheila Crews, Brenda Gooch and Karon Floyd
GUITAR: Roland Batista
KEYBOARDS: Hershall Kennedy, Jr., Linda Nardini
DRUMS: Nate Neblett
PERCUSSION: Richard Heath, Jr., Tyrell Deadrick
BASS: Gregory Meddleton
HORNS: Jeff Deane, Dennis Farias, Rick Kellis
ARRANGEMENTS: Gerald Lee and Eddie Thomas

PRODUCERS: Eddie Thomas and Ed Cobb

ENGINEER: John Rosenthal
ALBUM DESIGN: Bob Wynne
Recorded at Producer's Workshop I & II, Hollywood, California
Mastered at Woodland Sound Studios, Nashville, Tennessee

Special thanks to Mildred Black, Gerald Lee, Michael Procter and Ed Cobb

AVI40008
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EKSEPTION

PHILIPS

THE 5TH • DHARMA FOR ONE • LITTLE X PLUS • SABRE DANCE • AIR • RITUAL FIRE DANCE
RHAPSODY IN BLUE • THIS HERE • DANCE MACABRE OPUS 40 • CANVAS

$ 7.00



Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed in U.S.A.

STEREO PHS 600-334
(also playable on mono)

PHILIPS



Like the sure yet sudden burst of sunrise at the dawning of a new day EKSEPTION have awakened the music world throughout Europe within the past year. Now the clear light of their music is swiftly speeding across the Atlantic.

Today, Holland is a hotbed of exciting musical talent represented by CUBY & THE BLIZZARDS, SHOCKING BLUE, and GOLDEN EARRINGS. EKSEPTION promises to be one of the mainstays of this musical invasion.

This group of incredibly talented musicians is led by Rick van der Linden, a young keyboard virtuoso who set out to bring new dimensions to pop music from his prodigious beginnings in classical music. He has gathered into EKSEPTION a dazzling array of young talent that brings fresh rock and jazz roots to the compositions of Jethro Tull and Bobby Timmons as well as a number of classical themes (most of which are all too unfamiliar to today's rock listeners). The group's own composition "Little X Plus" is a delight too!

EKSEPTION'S recent appearances have included several performances with symphony orchestras in addition to the group's own solo concerts. It's an exciting horizon that EKSEPTION is heading toward and as always, the proof is in the hearing. —Robin McBride

SIDE 1

THE 5th
(L. van Beethoven), B.I.E.M. 3:21

DHARMA FOR ONE
(I. Anderson—C. Bunker), Irving Music, (BMI) 3:25

LITTLE X PLUS
(Ekseption), B.I.E.M. 2:33

SABRE DANCE
(A. Khachaturian), MCA Music, (ASCAP) 4:35

AIR
(J. S. Bach), B.I.E.M. 2:50

SIDE 2

RITUAL FIRE DANCE
(M. de Falla), B.I.E.M. 2:15

RHAPSODY IN BLUE
(G. Gershwin), New World Music Corp., (ASCAP) 3:59

THIS HERE
(B. Timmons—J. Hendricks), Totem Music Co., (ASCAP) 4:10

DANCE MACABRE OPUS 40
(Saint Saens), P.D. 2:20

CANVAS
(B. Bennett), The Shadows Ltd., (BMI) 2:25

Rick Van Der Linden—Piano, organ, dulcimer • Cor Dekker—Bass guitar • Peter De Leeuwe—Drums, vocal • Rein Van Der Broek—Trumpet • Rob Kruisman—Alto sax, soprano sax, tenor sax, flute, guitar, vocal • Huib Van Kampen—Solo guitar, tenor sax • Produced by Tony Vos • Recording Engineers—Gerard Beckers & Albert Kos

This modern record can be played with every modern light-weight pick-up. The stereo sound, however, is reproduced only when stereo equipment is used.

PHILIPS

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88.9/FM Stereo
MUHA
R&B

MUHAMMAD
THIS MUTHA OUT



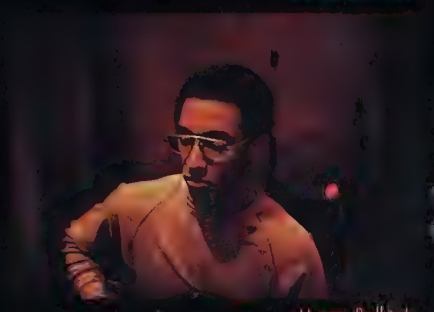
KUDU 24

COULD HEAVEN EVER BE LIKE THIS · CAMBY BOLONGO · TURN THIS MUTHA OUT
TASTY CAKES · CRAB APPLE · MOON HYMN · SAY WHAT


Idris Muhammad


David Matthews


Jeremy Steig


Hiram Bullock


Cliff Carter


Wilbur Bascomb

Side 1
Could Heaven Ever Be Like This (8:37)
Camby Bolongo (3:50)
Turn This Mutha Out (6:50)

Side 2
Tasty Cakes (4:23)
Crab Apple (5:07)
Moon Hymn (4:22)
Say What (4:05)

Arranged by David Matthews

Tracks recorded at Mediasound, December, 1976
Joe Jorgensen, Engineer
Tracks recorded at Electric Lady, February, 1977
Dave Whitman, Dave Palmer, Engineers

Album photography by White Gate
Album design by Sib Chalawick
and Carole Kowalchuk

This album is also available on
stereo 8 track and cassette tapes.

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Produced by **DAVID MATTHEWS**

KUDU Records
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New York, New York 10020

COULD HEAVEN EVER BE LIKE THIS
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
HIRAM BULLOCK, guitar solo
Charlie Brown, guitar
Rubens Bassini, Sue Evans, percussion
MIKE BRECKER, tenor sax solo
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
Randy Brecker, Jon Faddis, trumpet
Margaret Ross, harp
FRANK FLOYD, vocal solo
Bill Eaton, Zachary Sanders,
Ray Simpson, vocal

CAMBY BOLONGO
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
Sue Evans, percussion
RANDY BRECKER, trumpet solo
JEREMY STEIG, flute solo

TURN THIS MUTHA OUT
TASTY CAKES
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Cliff Carter, keyboards
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Frank Floyd, Zachary Sanders,
Ken Williams, vocal

CRAB APPLE
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
MIKE BRECKER, tenor sax solo

MOON HYMN
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
Cliff Carter, synthesizer

SAY WHAT
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
ERIC GALE, guitar solo
JEREMY STEIG, flute solo

courtesy Arista Records
courtesy Columbia Records

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ANGRY MOM
$6.50

L. A. GETAWAY



SIDE 1

BRING IT TO JEROME
IT'S YOUR LOVE
LONG AGO
CRANEY CROW
THE PROMISED LAND

JOEL SCOTT HILL



ATCO
SD 33-357
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Chris Ethridge



DON POTTER



AND STILL BE LOVING YOU

UNCHAIN MY HEART

GRAY HAIRED YOUNG MAN

TOO MUCH LOVE

EVERYBODY'S TALKIN'

TELL ME WITH YOUR EYES

LOVE SIDE

I'LL SEE YOU WHEN I CAN I BE SURE

OVER THE RAINBOW



DON POTTER OVER THE RAINBOW MIRROR 6 7 98

MIRROR

MIRROR RECORDS INC
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Produced by Don Potter, with John LaBarbera and Mick Guzauski

SIDE 1: BUN AND RUN (NO. 1) ("DADDY'S BACK") DON'T PUT OFF 'TIL TOMORROW PIG IN A BLANKET THIS TAKES THE CAKE THE FRUIT SONG BUN AND RUN (NO. 1)

SIDE 2: BUN AND RUN (NO. 3) ("HAPPY COWS") BERNIE DON'T DISCO IT'S ALL BEHIND ME NOW I FOUND IT LIFE IS BETTER THAN DEATH

PRODUCTION AND SOUND BY BONES HOWE • A B.H. PRODUCTION

PRODUCTION COORDINATOR: STEPHANIE SPRING • ARRANGED AND CONDUCTED BY MICHAEL MELVOIN • BUN AND RUN-VOCAL ARRANGEMENT BY BOB ALCIVAR



Our thanks to these great musicians and singers for their creative contributions to the music on this album (and you know who you are): Martin Mull-lead vocals, electric and acoustic guitars; Ed Wise-Electric grand piano; Michael Melvoin-Piano, Electric piano, Keyboard Synthesizer; Tim May-Acoustic and Electric Guitars; David Parlato-Bass; Hal Blaine-Drums; Paulinho daCosta-Congas and Percussion; Peter Frampton-Lead guitar on "This Takes The Cake"; Gary Coleman-Marimbas, Vibes, Tympani; Bones Howe-Tambourine on "Life Is Better Than Death" and "Bun and Run (No. 1) & (No. 3), Triangle and Crotale and the Ron Hicklin Singers: Edie Lehmann Eichhorn, Debbie Hall, Ron Hicklin, Stan Farber, and Gene Morford • Our Announcer is Robert W. Morgan • Engineered by Bones Howe at the "B" ROOM at Filmways/Heider Recording, Hollywood, California on March 9, 1979. Second Engineers: Geoff Howe and Dave Gertz. Disc Mastering by Terry Dunavan, Elektra Sound Recorders. Stage Manager: Geoff Howe/Lighting by Sid Strong • Art Direction: Ron Coro, Johnny Lee. Front Cover Photography: Harry Langdon. Back Cover Photography: Aaron Rapoport • Thanks to Chris Miller, Terry Malone, Tom Ware, Mark James, John Mohlman, Greg Dickerson, and Mark Bregel for their help at the "Club". Special Thanks to Steve Wax for putting us together; Sari Steinberg, Thais Baker, Nathan Baker, Sandra Baker-Mull, and Dr. Jerry Greenwald. • Joe Smith appears through the courtesy of WILD, Boston. Martin Mull appears through the courtesy of an executive decision by ABC Records (now defunct) • Paulinho daCosta appears courtesy of Pablo Records • Peter Frampton appears through the courtesy of A & M Records • Management: Rollins, Joffe, Morra & Brezner, Universal Studios, 100 Universal Plaza, Los Angeles, California 91608, (213) 985-4321 • Ⓟ & © 1979 Elektra/Asylum Records, 962 North La Cienega Boulevard, Los Angeles, California 90069. 665 Fifth Avenue, New York, New York 10022. A Division of Warner Communications, Inc.

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MARTIN MULL · PERFECT



SIDE 1: BUN AND RUN (NO.1) ("DADDY'S BACK") DON'T PUT OFF 'TIL TOMORROW PIG IN A BLANKET THIS TAKES THE CAKE THE FRUIT SONG

SIDE 2: BUN AND RUN (NO. 3) ("HAPPY COWS") BERNIE DON'T DISCO IT'S ALL BEHIND ME NOW I FOUND IT LIFE IS BETTER THAN DEATH

PRODUCTION AND SOUND BY BONES HOWE • A B.H. PRODUCTION

PRODUCTION COORDINATOR: STEPHANIE SPRING • ARRANGED AND CONDUCTED BY MICHAEL MELVOIN (BUN AND RUN-VOCAL ARRANGEMENT BY BOB ALCIVAR)



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6E-200

elektra

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SIDE 1

She's Leavin Me
Big Boy Pete
Funky old Town
Do on My Feet (what I Did in The Street)

SIDE 2

ReeF Ade
Well Known Man
Sweet as Spring
De Blooze (if you wanna get Groovy now)
Let Them ol' stars and Stripes Shine

produced & Engineered by Bill Szymczyk

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A Gulf + Western Company

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TEI REGISTERED 18

T 5904

Gypsy Boots/Unpredictable!

Fight On For Old U.S.C./ I Feel So Fine/ Winchester Cathedral/ **We're Havin' A Love-In**/ Golden Earrings/ He's Got The Whole World In His Hands
Learn To Be A Drinker/ These Boots Are Made For Walking/ Laugh & Sing/ I'm Gypsy Boots



SIDEWALK.

Unpredictable

Gypsy Boots
and the Nature Boys

Believe it or not! Born fifty-five years ago in San Francisco (not in a zoo), Gypsy Boots — an original NATURE BOY — laughed and danced and sang his way through grammar school and then, by a narrow grade, graduated to the school of life. At Life U. he learned about the birds, bananas and berries while walking from town to town and orchard to orchard — sleeping under the prune trees of El Verano, on haystacks in the Sonoma Valley, under date trees in India, among the nuts in Lodi and under fig trees in Vaccaville. Indeed, he was always on the go-go . . . leading a group of long-haired (wild) Nature Boys either on foot or by jeep (colorful) for play-ins with fruit pickers by the thousands, college kids and service men. Gypsy's instrument? . . . a broken tambourine or a bent gut bucket!

They had many offers (even barber shop appearances), but the fresh air and wholesome (non-taxable) life appealed more to them. Nature Boy Eben Ahbez, founder of the Nature Boy movement, even showed-up at times. And just before Gypsy's nature pal Eben completed his song "Nature Boy," he remarked, "Boots, I've got a great hit, and one day, you'll make a hit."

After Gypsy's troupe headed for the hills and jungles, he landed many odd jobs — singing unfinished songs at Miami Beach, giving back rubs to the "tired" rich and offering comedy diving routines in northern California. Gypsy's best job, however, was living and loving (life and people). He plays football with the greatest, runs like a deer on tennis greens and, on handball courts, scales the walls like an ascending mountain goat. He didn't have a normal steady job . . . just an honest, happy way of earning a buck for gas and extras.

Gypsy has many talents: he wrote a book called "Bare Feet and Good Things to Eat," he ran a nutty "country" health hut in Hollywood where movie celebrities, tourists and ambassadors were entertained by Gypsy's and Lois's (his "soul mate") dancing and "organic" nature luaus; he was a chauffeur at a Beverly Hills hotel . . . but was fired for eating garlic as he regaled unsuspecting passengers.

The movies came calling on Boots: an unbelievable scene in Reno Carrel's "Swingin' Summer," a clown creation in "Untouchables," a poetry-reciting health nut in Don Murray's movie "Tale of the Cock" and unpredictable scenes in Bob Cohen's "Mondo Hollywood."

So this is the one and only UNPREDICTABLE Gypsy Boots and the Nature Boys. So get in kahootz with nuts and fruits! Don't panic, go organic!! Have faith . . . work and play . . . all good things will come our way!!!

P.S. GYPSY sells seaweed sandwiches in beauty parlors.

P.P.S. BOOTS drove Steve Allen nuts on the latter's T.V. show.

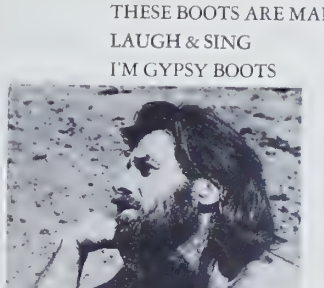
P.P.P.S. GYPSY BOOTS has three kids: Zander . . . Freddie . . . Daniel.

Side One

WE'RE HAVIN' A LOVE-IN
FIGHT ON FOR OLD U.S.C.
I FEEL SO FINE
GOLDEN EARRINGS
HE'S GOT THE WHOLE WORLD IN HIS HANDS

Side Two

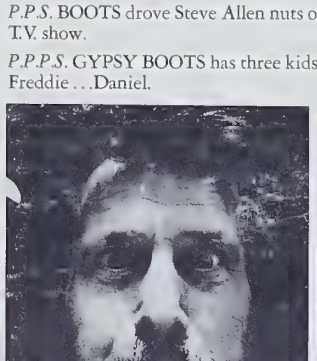
WINCHESTER CATHEDRAL
LEARN TO BE A DRINKER
THESE BOOTS ARE MADE FOR WALKING
LAUGH & SING
I'M GYPSY BOOTS



T 5904

SIDEWALK

















THIS MONOPHONIC, MICROGROOVE RECORDING MAY BE PLAYED ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF ENGINEERING AND MANUFACTURE, IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

MANUFACTURED BY CAPITOL RECORDS, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIF. • FACTORIES: SCRANTON, PA., LOS ANGELES, CALIF., JACKSONVILLE, ILL.

NEUN, M

Nasco 9009

MORE MIKE NEUN HUMOR



NEUN_M

NaSco

MORE MIKE NEUN HUMOR







SIDE 1

1. U. F. O.
2. Skater
3. My Friend Billy
4. President's Message
5. Teenage Lament

SIDE 2

1. Audience Review
2. The Party
3. Artificial Towels
4. Fish Story
5. Super Coal
6. Closing Remarks

Michael John Neun, was born in Detroit, the son of Canadian-born parents. Following his graduation from high school, the family moved to Seattle, where Mike entered the University of Washington. He majored in English and minored in journalism, but never has used his degrees because music and comedy became his career.

Mike Neun is a veteran of the intimate Seattle coffee houses of the early 1960's such as the Pamir House, and various seaside bars in the area. He later joined a trio called "The Snaggy Gorillas Minus One Buffalo Fish".

Striking out on his own in 1969, he bagan playing clubs in the Northwest and West Coast. And he also performed on Canadian network television, hosting a CBS variety show "In The Round" from Vancouver.

Mike was featured in the "Peggy Fleming Show — A Concert on Ice".

Neun's humor is very understated and subtle, very relaxed and undemanding. The jokes don't tell you to laugh; if you don't listen they might slip unnoticed through the light strumming of the 12-string guitar and disappear, unheralded.

They are that kind of jokes. FM, if you will, instead of AM. They are also very funny. Mike writes all his own material, and some of it is based on his own experiences. And although Neun tells many of them with suitably neutral delivery, letting the words themselves do the work, the big sparkle in his eye occasionally spills over into a big shy, sly sideways grin, to match the sly sideways bent of his clever commentary. He is an ingratiating fellow, warm, and folksy, delivering low-key, self deprecatory jokes with a beatific grin. The ladies take him to heart and he's an obvious crowd pleaser.

Recorded live in Nashville, Tenn. at Woodland Sound Studios
Recording engineer: Rex Collier
Mastering: Bob Sowell — Woodland Sound Studios

℗ 1974 Nashboro

myron cohen

AT THE
ROYAL BOX
americana
OF NEW YORK

"EVERYBODY GOTTA BE SOMEPLACE"



"HIS MASTER'S VOICE"
RCA VICTOR

LPM-3534

"EVERYBODY GOTTA BE SOMEPLACE"
MYRON COHEN at The Royal Box, Americana of New York
Recorded live
Produced by Tom Berman

Mono LPM-3534
Stereo LSP-3534

forty-five minutes of hilarity– SO ENJOY!



The first time Myron Cohen walked into RCA Victor's New York offices on 24th Street, he was unaware of a greeting given him by the receptionist—much to the receptionist's relief. Her immediate response upon seeing Cohen was involuntary—she had flung her arms in his direction as if to say, "Tell me a story." Had the gesture been noticed, it might be assumed that Cohen would have given his familiar tilt of the head and shrug of the shoulder before going on his way. But that didn't happen, nor was there actually a chance that it would. For wherever Myron Cohen is, there are stories, and he always has time for them.

He had come to RCA Victor that day to have a series of publicity photographs taken. For the first few moments, the atmosphere was permeated by a professional air. Introductions were made, cameras and lights were adjusted, and not a smile cracked. "All set, Mr. Cohen," said the photographer, "there's tape on the floor to mark where I'd like you to stand."

"Hmm," muttered Cohen. "Just like the Sullivan Show."...Not a grin. Well, he had tried to break the ice. Back to business. The first dozen photographs taken tell the story. Cohen looked as happy as a fish in a catfood factory. As the second roll of film was being loaded, Cohen began telling a story. Seconds later, the room began filling with laughter. That story told, another began. More stories...more film...more laughter....By the fourth roll, the photographer was having a rough go at it! With every exposure his composure weakened; and, finally, visibly shaking with laughter and with teary eyes, he terminated shooting.

Two days later, Cohen reappeared at 24th Street to look at the photos. In an adjoining room to the photo lab, a business meeting was in progress with RCA Victor's Art Director and four other executives. Cohen tiptoed in. "I know this is most impolite, Gentlemen. I can see you are talking business and I don't want to interrupt, but there's a story I would like to tell you."...From that time until an hour later, business stopped cold. Cohen had turned that workday morning upside down into a holiday.

The recording of "EVERYBODY GOTTA BE SOMEPLACE" began on Cohen's opening night at the Royal Box. Shortly before the start of the first show, Cohen philosophized, "There is no such thing as a bad audience; there are only bad performances." Strange as it may seem, Cohen worries about them. Of that night's show, Nick Lapole wrote in the *Journal American*, "Myron, probably the nation's top raconteur, was his usual self—which means that every one of his stories was delivered with impeccable timing and diction.... We've heard many of Myron's stories before, but it just doesn't matter with him. There wasn't one of his jokes that we didn't enjoy and there was no doubt but that the sellout audience found Mr. Cohen as enjoyable as we did. They just wouldn't let him leave stage." Throughout Cohen's stint at the Royal Box, the room knew only good performances and audiences grown weak with laughter.

The day Cohen stopped at 24th Street to hear a playback of this album, the receptionist appeared to blush as he walked past her. She didn't even say hello. It's a shame. All she had to say was, "You going to tell me a story?" and Myron Cohen's time would have been hers.

TOM BERMAN

Side 1

I. **INTRODUCTION** (0:29)

II. **HUSBANDS AND WIVES AND LOVERS** (10:00)
1. Willpower (2:05)
2. Divorce Proceedings (1:32)
3. A Winter's Tale (1:35)
4. Mozart Was Here (1:50)
5. The Klopman Diamond (1:10)
6. Unexpected Company (1:15)

III. **TWO ELEPHANT STORIES** (2:43)
1. Salesmanship (2:05)
2. Nose Job (0:25)

IV. **LIFE IN THE SUN** (2:53)
1. Informal Attire (1:15)
2. The Unquestioned Answer (0:35)
3. Silent L's (0:27)
4. Majorca (0:15)

V. **FLIES** (2:04)

VI. **LIFE AT "THE STAGE"** (4:39)
1. Max (0:41)
2. Clean Glass (0:25)
3. A Western (0:33)
4. Southern Cooking (2:35)

Side 2

I. **SHORT STORIES** (1:50)
1. First-Class Taxi (0:21)
2. Roman Numerals (0:25)
3. World Politics (0:30)
4. The Taft-Hartley Bill (0:13)

II. **THE LONG COAT TALE** (6:05)

III. **FOREIGN INTRIGUE** (5:01)
1. Khrushchev's Great Society (0:55)
2. Goldberg the Spy (1:40)
3. Lieutenant Irving Levine (1:58)

IV. **PARLOR STORIES** (2:21)
1. Mixed Blessings (0:35)
2. An Easy Decision (0:15)
3. Last Request (1:15)

V. **AN ASSORTMENT OF YARNS** (5:50)
1. Morris of Arabia (1:00)
2. Matzo Ball Soup (1:50)
3. Cohen, Goldberg and Lipshitz (1:35)
4. The Friendly Bench (0:55)

VI. **AFFAIRS OF THE HEART** (2:11)

Recording Engineer: Ernie Oelrich.

RCA Victor is most grateful to The Royal Box staff for the fine cooperation during the recording of this album.

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the book of Music

volume 1 – revisited

Music with Friends

Ed Rose

Rick Chandler



Brian Ingraham

Steve Rose

Music

Side 1

A THOUGHT
ABOUT YOU (for J.A.A.)
BIT O' THE SOUL
FACT OR FICTION
FREE WHEELIN'
EVERYONE'S LAUGHIN'

Side 2

MY SIDE OF THE MOUNTAIN
ICY COLD BLUE (MMM)
LONELYMAN
FOREVER DREAMS

Come on, hear me as I hear you
Could not make the other side,
And all the people watched there
With their eyes against the sky

Come on, move me as I move you
I am here my hands are tied
Guess I'll keep my side of the
mountain
Now I'll take you for a ride.

- My Side of the Mountain - 1972.

MADE IN
CZECH REPUBLIC

C & S Audio — © 2022 All Rights Reserved
For more info, contact Rick Chandler
616-540-9066/martchan4@gmail.com

Brian Ingraham - vocals, acoustic guitar

Will Ingraham - electric guitar

Rick Chandler - acoustic guitar, 12 string guitar, electric bass, harmonica, bass synthesizer

Adam Chandler - drums

Ed Rose - drums

Ben Rose - drums, chimes

Recording, mixing, post-production - Rick Chandler

Drum tracks recorded in Florida - Anthony Tonnesen







Where were you in 1972?

That was the year a handful of inspired musicians came together to create the original "book of Music - volume 1". A lifetime has passed, popular music has evolved, careers and families took over, and the dust on the albums turned into decades of great memories. Nearly fifty years later, Brian and Rick set out to revisit these wonderful songs so reminiscent of 1970's rock and roll. Enlisting the help of a new generation of talented guest musicians (including 3 sons of the original band members), and the next generation of recording techniques, the album you have in your hands is the culmination of those efforts. Revisit 1972 with us as you listen to this music. We hope the memories of great times past puts a smile on your face and warmth in your heart.

A very special thank you goes out to Steve Rose, the original mastermind behind this timeless body of music, and to all the many fantastic guest musicians who contributed to this project. Without you, it never could have happened. Also, in memory of 3 of our original Musical brothers: Craig Hewitt, Ron Weyerman, and Jon Kruer. Until we meet again.



Music with Friends - 2022

Bill Pensyl - acoustic guitar

Mark Schwallier - percussion

Al Matthews - slide guitar, steel guitar

Jonah Walters - piano, trumpet

Josiah Dirkse - trombone

Justen Medendorp - baritone sax

Mark Reilly – mellotron

Kevin Sweers – cello

Brian Morris - nylon acoustic guitar, electric guitar

All profits generated from the sale of this album will be used to support the development of musical opportunities for the youth within our local communities.



Side 1
A Thought -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ed Rose - drums
Bill Pensyl - acoustic guitar
Brian Morris - nylon string acoustic guitar, electric guitar
Mark Schwallier - tambourine, claves, maracas, congas

About You (for J.A.A.) -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ben Rose - drums
Bill Pensyl - acoustic guitar
Kevin Sweers – cello

Bit O' the Soul -
Brian Ingraham - vocals
Rick Chandler - electric bass, tambourine
Will Ingraham - electric guitars
Adam Chandler – drums

Fact or Fiction -
Brian Ingraham - vocals
Bill Pensyl - acoustic guitar
Rick Chandler - vocals, 12 string acoustic guitar, 6 string acoustic guitar, electric bass, bass synthesizer
Ben Rose - drums
Mark Reilly – mellotron

Free Wheelin' -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass, harmonica
Ben Rose - drums
Bill Pensyl - acoustic guitar
Al Matthews - slide guitar

Everyone's Laughin' -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ed Rose - drums
Bill Pensyl - acoustic guitar
Jonah Walters - trumpet
Josiah Dirkse - trombone
Justen Medendorp – baritone saxophone

Side 2
My Side of the Mountain -
Brian Ingraham - vocals
Will Ingraham - electric guitars
Rick Chandler - 12 string acoustic guitar, 6 string acoustic guitar, 5 string electric bass
Adam Chandler – drums

Icy Cold Blue (MMM) -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ben Rose - chimes
Bill Pensyl - acoustic guitar
Brian Morris - electric guitar

Lonely Man -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass, harmonica
Ben Rose - drums
Bill Pensyl - acoustic guitar
Jonah Walters - piano
Al Matthews - steel guitar

Forever Dreams -
Brian Ingraham - vocals
Rick Chandler - 12 string acoustic guitar, 6 string acoustic guitar, electric bass
Open Source Samples - drums





CARLOS MARTELO



JUAN PIÑA



HERNANDO BARBOSA

COLOMBIA ESTA ES TU MUSICA VOL. 2

Los Hermanos Martelo

Cantan: Juan Piña y Hernando Barbosa

LADO UNO

BRISAS DEL CAUCA, pasiaíto
(Lolo Ricardo)

SAN FERNANDO, porro
(Lucho Bermúdez)

SAN ANDRES, currulao
(Lucho Bermúdez)

CARTAGENERA, porro
(Vanella- Farías- Cabanillas)

BOGOTA LINDO BOGOTA, pasiaíto
(Graciela Arango de Tobón)

CARMEN DE BOLIVAR, porro
(Lucho Bermúdez)

LADO DOS

LUNA DE BOYACA, paseo
(Gabriel Romero)

MOMPOXINA, paseo
(José Barros)

QUE LINDA ES COLOMBIA, guajira
(Jimmy Salcedo)

SANTA MARTA, porro
(Crescencio Salcedo)

CUMBIA CIENAGUERA, cumbia
(Andrés Paz Barros-Esteban Montaño)

IBAGUEREÑA, paseo
(Eduardo López- Jorge Añez)

PRODUCCION: Alvaro Arango
ARREGLOS: Enrique Aguilar
DIRECCION: Carlos Martelo
SONIDO: Gabriel Alzate
FOTOS: León Ruiz

zeida
ELDZ-20541

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SISTEMA DE CUBIERTA EXCLUSIVO DE "CODISCOS" SEGUN CERTIFICADO DE PATENTE N° 10.411 EXP. 8513 DEL MINISTERIO DE FOMENTO







SIDE 1

I'VE GOT THE MUSIC IN ME
(Yellow Dog Music, Inc.) ASCAP 4:06

ROCK 'N ROLL GETDOWN
(Kevin Kaiser Music) 3:29

JESUS CHRIST SUPERSTAR
(Leeds Music Corp.) ASCAP 7:07

SIDE 2

THAT'S WHEN THE MUSIC TAKES ME
(Don Kirshner Music, Inc.) BMI 3:17

DON'T YOU BELIEVE ME
(Mary Walsh Music) 3:17

JOHNNY B. GOODE
(Arc Music) BMI 2:18

LOLLIPOP (E. B. Marks) BMI
ROCK 'N ROLL IS HERE TO STAY
(Golden Egg Music) BMI
2:16



RITA KAISER, THE BEAUTIFUL MOTHER . . . ORGAN, PIANO AND VOCALS . . . **HER THREE HANDSOME SONS** . . . **KIM** . . . BASS, TENOR SAX, AND VOCALS . . . **KEVIN** . . . GUITAR, BASS, TROMBONE AND VOCALS . . . **GARY** . . . DRUMS AND VOCALS AND **MIKKI WALSH** . . . VOCALS.

ENGINEERED BY JAY GRAYDON

SOUND PATTERNS

Human Sounds / Musical Sounds / Natural Sounds / Location Sounds

SCIENCE SERIES

FOLKWAYS RECORDS FX 6130



SOUND PATTERNS

DESCRIPTIVE NOTES ARE INSIDE POCKET — COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FX 6130

NATURAL SOUNDS

Band 1. Wood Thrush — natural speed
Band 2. Wood Thrush — slowed down to ½ speed
Band 3. Wood Thrush — slowed down to ¼ speed
Band 4. Crickets (airplane motor in background) — natural speed
Band 5. Crickets — slowed down to ½ speed
Band 6. Crickets — slowed down to ¼ speed
Band 7. Crickets — slowed down to ⅛ speed
Band 8. Thunder Storm (with toad and bird)
Band 9. Alligator Chorus (American and one Asiatic)
Band 10. Two Lions (Atlanta, Ga. Zoo)
Band 11. Monkey (happy)
Band 12. Monkey (same monkey - angry)
Band 13. Tortoise Mating Call

MUSICAL SOUNDS

Band 14. Musicians Tuning-Up

HUMAN SOUNDS

Band 15. Animal Imitations by an Eskimo
Band 16. Heartbeats

LOCATION SOUNDS

Band 1. CHORCHA, HONDURAS
Band 2. Talking Drums, African
Band 3. Taxi Trip, Through Traffic to Airport
Band 4. Street Cries — N. Y. C. Lineman
Band 5. Street Cries — N. Y. C. Gardenias!
Band 6. Street Cries — Hot Dogs in Times Square
Band 7. Street Cries — Charleston, S. C. Flower Vendor
Band 8. Cow Ceremony in Yugoslavia
Band 9. Dawn Chorus — East Africa

MAN MADE SOUNDS

Band 10. Jet Flight
Band 11. Railroad to Atlantic City
Band 12. Short Wave Radio
Band 13. Pump Drill
Band 14. Electronic Feedback — 7½ inches tape
Band 15. Electronic Feedback — 15 inches tape

Library of Congress Catalogue Card No. R 59-163

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906 Sylvan Ave., Englewood Cliffs, N.J. 07632

SIDE ONE

father and son	4:07
merrimack county	3:46
don't it make my brown eyes blue*	3:05
bring it on home	2:20

SIDE TWO

country roads	2:16
desperado	3:23
a simple song*	3:11
locomotive breath*	2:50
just a song before i go*	2:26

- acoustic guitar, vocals
  PHIL STAHL

- vocals
  DENISE STAHL

* bass guitar
  "JOSH" REED



- a special thank you to Karl for his help in making this dream a reality
- recorded at HELFFRICH RECORDING LABS
  R.D. 2 Box 118 Allentown, PA 18103
  ph: [215] 395-5511
- for bookings or extra album copies write...
  THE SAME PEOPLE, P.O. Box 171, Pennsburg, PA 18073
- photo / PHIL STAHL
- cover design / DENISE STAHL

TSP 001

[6•19•79]



children of the mist/ a step in my direction/ fourteen days ago/ if you believe/ another way
If/ when I go/ for a few dollars/ free from blame/ I miss your love/ so much loving

David

SIDE ONE

GIRLS
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

FAT GIRLS
FAT GIRLS OF BOSTON
(Kecia Renee Morgan, Makeba Maria Morgan) Guitars: Mr. Beautiful, Steve Martin

YOU'RE JUST A THIEF
THE KID
(Martin Luther Rogers)

SUZI Q
FRESH TO IMPRESS FTI CREW
(Rick "MC SLICK RICK" Phillips, Terry "SPOONY T" Smith, Edwin "EDO ROCK," Joe "JIZZY BLOW" Lomax, Anthony "ATRAIN")

POWER IN OUR RHYMES
BODY ROCK CREW
(C. McQueen, R. Wilson, D. Beasley, C. Stanton, M. Ennis)

WE'RE DEF
ULTIMATE GQ
(Ron "MC MASTERICE" Wright, Pat "MC PARADISE" Harvey, Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins)

IN THE PLACE TO BE
RUSTY THE TOEJAMMER & LARRY D
(Rusty Pendleton, Larry Harris) Keyboards: Brother Cleve

WORLD CLASS
DJ SCRATCH
(Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins) Intro: Garf, Sax: Eric Pakula

SIDE TWO

POPEYE RAP
WHITE BOY CREW
(John "MC POPEYE" Dorf, Seth "BEATBOX SPINACH" Trafford, Sean "DJ STEADY" Gillis)

MARTIN LUTHER KING
B-DOWN BROTHERS
(Willie "MC CRAZY" Moore, Eddie "DJ CRUZ" Cruz)

REALITY
MC CAPERS
(Todd "HOLLYWOOD" Holiday, Maurice "SMOOTHY" Ramsey) Keyboards: Brother Cleve

STOP, LOOK AND LISTEN
PROFESSOR ROCK & RCC ROXBURY CRUSH CREW
(Mandel Johnson, Shawn Pete, William "TIC" Raynes, Terry T, Anthony "AJ" Jackson)

BETTY LOU
K ROCK CREW
(Bruce "DJ MOST" Smith, Kerry "K ROCK" Harper, John "MC JOHN" Harris, DJ MOE D)

GIVE US RESPECT
MC THROWDOWN & DJ ALMIGHTY ANTSKI
(Charles Frazier, Anthony Green) Guitars: Fritz Ericson

GOODNITE
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

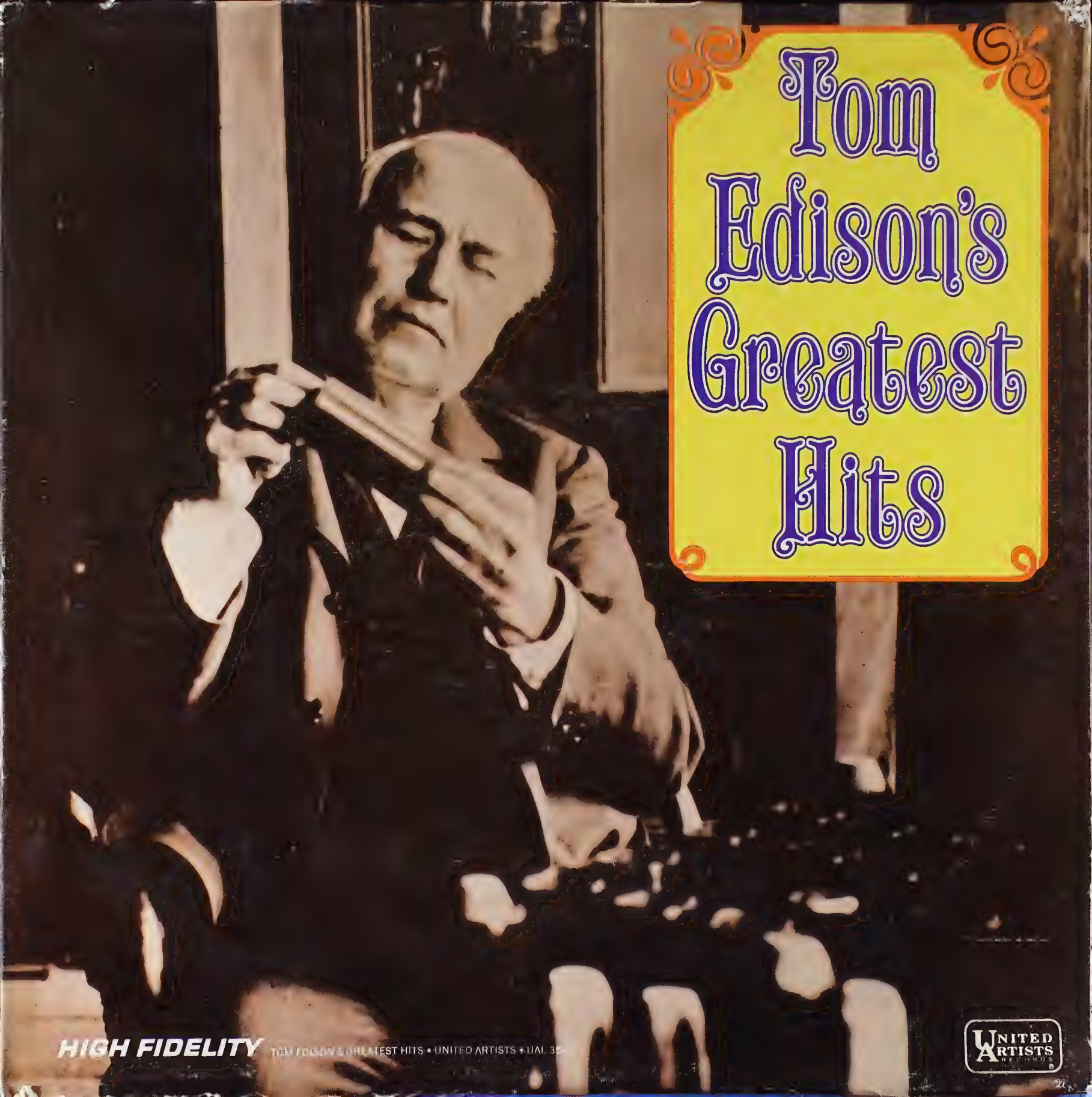
Produced,
Engineered and Mixed by
Steve Barry "Mr. Beautiful" for
Wicked Ballzy Productions Unlimited
Executive Producer: Steve "Buzz" Magner
Talent Coordinator: Leon Wilson
of East Coast Spin Master DJ Association
Cover Art: Nancy Harrington
Recorded at Pyramid Recording, Boston

Proceeds from this recording will be donated to the Greater Boston Youth at Risk Program, a non-profit, volunteer organization that brings great new possibilities into the lives of Boston-area youth. Greater Boston Youth at Risk, 186A South Street, Boston, MA 02111, (617) 451-8701.

Jacket Made in Canada

Buzz and Mr. Beautiful wish to thank: Leon, Paula Hughes, all the crews, their parents, our parents, Mike Davis, Calvin Pippins, Gene, Eric, Magnus, Nancy, Garf, Boston Youth at Risk, Sally, Clea, Merrill, Barry, Julie, Grandma and all the family, The Doctor, Mr. Irreverant, Dave S. Show, Sheila and the Lotus folks, Mikhael, Ben and Sarah at Audio Studio the memories of Linda B. Allison D. Shtan and Barbara, Chris L. Rich and Irene, Tom O. Anita and Brian, Robin W., the Bags, The Hollis crowd, JR, JB, WE, ICA, Mary, Steve, John, Paul and everyone else (you know who you are). Also the Imperial, Cecil's, the cities of Brookline and Boston. And Rock and Roll, Wherever it lives. Peace.

BEAUTIFUL SOUNDS
Beautiful Sounds
P.O. Box 1863
Brookline, MA 02146
(617) 739-6303



HIGH FIDELITY TOM EDISON'S GREATEST HITS • UNITED ARTISTS • UAL 3

UNITED ARTISTS RECORDS

UNITED ARTISTS RECORDS

united artists

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3547

STEREO UAS 6547
HIGH FIDELITY UAL 3547

Tom Edison's Greatest Hits

(FROM FREDERICK KOLB'S PRIVATE COLLECTION OF CYLINDER RECORDINGS)

NOTES ON THE DISCOVERY OF FREDERICK KOLB'S PRIVATE COLLECTION OF CYLINDER RECORDINGS:

We consider ourselves the luckiest men in the world. While students at the Baltimore Sound Center, we were fortunate enough to meet Mrs. Irene Saint-Giroux, niece of Esther Kolb Northey, grand-daughter of Frederick Kolb who was Chief Engineer at Thomas Alva Edison's original Menlo Park, New Jersey, Sound Laboratories. With the aid of Mrs. Saint-Giroux, we were able to meet with Lyle Prysock, half-brother of Samuel J. Northey and husband of Mrs. Esther Kolb Northey. Mr. Prysock, noted for his work with Henry Cross and William Garben, made an appointment for us with Borden Peale, Jr., Mr. Northey's cousin. We gratefully acknowledge the assistance of Mr. Peale, for it was he who arranged our fateful meeting with Miss Elizabeth Gruen, Samuel J. Northey's only sister. For the first time, we sensed success. However, when Miss Gruen informed us that Mr. Northey had succumbed to Harper's Disease a scant six days before, our hopes were dashed. She did however refer us to Whitlow, Stuart and Carmichael, attorneys for the late Mr. Northey. Thus we were informed that Esther Kolb Northey was to be located at the estate of her uncle, Mr. Joshua M. Kolb, Frederick Kolb's youngest son. So it was, that on the morning of April 27, 1965, we were ushered into Joshua Kolb's study. We asked Mr. Kolb where we could find his niece. He turned to us and said, "She's upstairs". The rest is history.

Jeff Harris & Bernie Kukoff
April, 1966, Sound Center, Baltimore, Ohio



BERNIE KUKOFF & JEFF HARRIS

Research for this album was conducted exclusively by
Jeff Harris and Bernie Kukoff
with the cooperation of Harry Stoones, Inc.

Advisory Staff for the Rochester Museum Of Sound:
Abba Bogin (Dep't. of Musical Supervision)
Walter Gustafson (Dep't. of Sound Effects)

Engineer of cylinder-to-lp process: Harry Yarmark
Processed at Bell Sound Studios, New York City.

SIDE I

1. INTRODUCTION		53
2. WILD BILL HICKOCK	July 9, 1883	:50
3. JENNY LIND	April 7, 1884	2:12
4. GUGLIELMO MARCONI	August 8, 1907	3:08
5. HARRY HOUDINI	March 1, 1916	4:28
6. FLORENCE NIGHTINGALE	January 22, 1899	1:22

SIDE II

1. IVAN PETROVICH PAVLOV	December 6, 1902	3:37
2. GERONIMO	November 21, 1882	3:34
3. FRIEDRICH WILHELM NIETZSCHE	October 15, 1897	3:47
4. SIR WILLIAM GILBERT	September 11, 1909	2:38
5. SIGMUND FREUD	December 3, 1889	3:48
6. SUN YAT SEN	January 7, 1912	:50

PUBLISHED BY UNART MUSIC CORP./HARRY STOONES, INC. (ASCA)


L M Records
Jeannie Reynolds
LIVE
JFL 103 A
Time 10:38
33⅓ RPM
STEREO
Just For Laughs
PROFESSIONAL USE
PROHIBITED

STEREO LPS 3029

IT'S JUST A MATTER OF TIME...

Jamie RECORDS



OLD
The Bum's Rush

THE TONY WILLIAMS LIFETIME



polydor
PD 5040
2391 052



SIDE 1

YOU MAKE IT EASY
(SOOTHING + YELLOW)
(Williams + Logan)

WHAT IT'S ABOUT
(LOVE AND ME)
(Williams + Logan)

WHAT'CHA GONNA DO TODAY
(Williams + Logan)

MYSTIC KNIGHTS OF THE SEA
(Williams)

SIDE 2

CHANGING MAN
(Williams)

THE BOODANG
(Williams + Sidran)

THE OLD BUMS RUSH
(Williams, Horowitz, Lewis, Bushler + Logan)

Produced By
BEN SIDRAN
for Lifetime Music, Inc.

Musical Concept + Arrangements:
TONY WILLIAMS

The Bum's Rush comes because You Make it Easy to explain What It's not About. (Being thrown out more than Once – the animal Rush) – Yeah

Having been, and will be, I am writing "Bunky Loves Luckie" on the wall of the Lodge Hall, and telling the story of old folks, the Rush of the Sea.

Side 2

The Rush Changes.
"Get Down from There."
A frightening rush, being in that room with all those people doing the bang, etc., ... and being asked to Leave..... Mmm?

I LOVE IT –

T. W.

VOCALS: TEQUILA, TONY WILLIAMS • ORGAN: WEBSTER LEWIS
PIANO: DAVID HOROWITZ • GUITAR: TEQUILA
TENOR SAXOPHONE: TILLMON WILLIAMS (Tonys Dad) • BASS: HERB BUSHLER
A.R.P. SYNTHESIZER: DAVID HOROWITZ • CLAVINETTE: WEBSTER LEWIS
VIBES: DAVE HOROWITZ • DRUMS: TONY WILLIAMS • PERCUSSION: TEQUILA

polydor
PD 5040
2391 052

RECORDED AT INTERMEDIA SOUND, BOSTON - BY BERRED (Special Thanx to Gunther and Carol) • MIXED AT CAPITOL RECORDS, HOLLYWOOD, by BRUCE BOTNICK • ALL SONGS PUBLISHED BY LIFETIME MUSIC INC. (BMI) • TONY WILLIAMS PLAYS GRETSCH DRUMS • TEQUILA APPEARS THROUGH THE COURTESY OF ATLANTIC RECORDS • SPECIAL LOVE TO HELEN AND SHERMAN • GRAPHICS BY CAMOUFLAGE

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Modern as today and in tune with our youth—the drivers of tomorrow, Chevrolet Motor Division proudly presents an innovation in Driver Education,

CHEVROLET SINGS OF SAFE DRIVING AND YOU

This album is another example of Chevrolet's continuing efforts to communicate with American youth . . . and convey to them the necessity for sound, sensible, safe driving.

The messages you'll find set to music in this album were created to help establish a new tone in Driver Education Courses. The style, tempo and sound are contemporary—with listenable lyrics that point up the basics of learning to drive safely.

Under the Chevrolet Driver Education Program, new Chevrolets are made available to educational institutions for Driver Education purposes through local Chevrolet Dealers—and year after year across the nation, more Chevrolets are provided than any other make.

In addition, Chevrolet supplies Motion Pictures, Slidefilms, Teachers' Guides, Classroom Charts and Student Booklets to qualified Driver Education Courses.

It is our belief that early education of young people in good driving practices is an investment that will pay off in safer roads for the future. It is towards this end that the Chevrolet Driver Education Program is dedicated. For full information and materials available, contact your local Chevrolet Zone Office, or write:

Chevrolet Motor Division
Merchandising Department, New Cars
General Motors Building
Detroit, Michigan 48202

THERE'S SAFETY IN THESE NUMBERS...

SIDE ONE

1 **"An Exciting Thing"**
(Driving a Car)

2 **"Grown-up Baby"**
(Driving Psychology)

3 **"Cities and Towns"**
(Driving in City and Heavy Traffic)

4 **"Nowhere Fast"**
(Observance and Enforcement)

SIDE TWO

5 **"Gentle Things"**
(Adverse Driving Conditions)

6 **"When the Wrong Thing Happens"**
(Stopping Distances)

7 **"The Natural Laws"**
(Laws of Motion)

8 **"Man-Made Laws"**
(Common Sense Driving)

CHEVROLET

YOUR DRIVING ABILITY WILL MAKE YOUR CAR EVEN SAFER!



South America '73



Europe '71



Eastern U.S. '72



Young Ambassadors '73



Listen to the music. A simple request. You've heard the songs before, you say? Not like this! The Young Ambassadors may be new to you, but in many parts of this world they've left their message. Love and happiness; a love for life that stretches from the souls of the performers on stage into the hearts of their audiences. Musicians, singers, dancers — fifty of the finest amateur performers anywhere in the world, backed up by a versatile technical crew. We think you'll agree. Sit back, listen, and enjoy the Young Ambassadors.

SIDE A

CARPENTERS MEDLEY

I GOT LOVE

IF

ROCKIN' ROBIN

SIDE B

WITHOUT YOU

CLOWNS

CHERISH

YOU AND I

ANIMAL SOUNDS

AFTER MIDNIGHT

Singers — Kathy Call, Nancy Farnsworth, Margie Goodman, Bill Harefeld, Tom Smyth, Eric Peterson, Brenda Richardson, Kathy Richardson, Jack Rapport, Miki Rae Ward, Ellen Homer, Dennis Jones, Richard Lindsay, Marta Maxwell, Liz Steffen.

Musicians — Keyboards: Randy Johnson / Percussion: Les Case, Steve Pay, Chuck Kroupa / Strings: Chris Campbell, Denice Gardner, Sharmon Oaks, Peggy Webb, Sherry Webb / Bass Guitar: Gary Martin / Guitar: Dave Price / Trumpets: Jess Murillo, Bob Lowe / Trombone: Lynn Meinzer / Tenor Sax: Craig Low / Alto Sax: Glenn Jaspering / Baritone Sax: Dennis Jackson / Clarinet: Craig Low / Flutes: Glenn Jaspering, Debbie Cook.

Dancers — Laurinda Beecher, Cathy Bown, Denise Boyle, Tom Clark, Eric Johnson, Dale Miller, Sharon Patterson, Cecelia Rayhbuck, Bill Smith.

Technical Crew — Tim Larsen, Barry Collette, Stan Pace, Craig Graham, Jim Busselberg, Russel Best, Kristie Gardner.

Musical Director / Arrangements — Harry Schultz.

Produced by — Office of University Programs, Brigham Young University.

Engineers — Tony Larson, Merrill Jensen.

Cover Design — Calvin Grondahl, Richard Lindsay, Russel Best.

Recorded by BYU Recording Operations, Brigham Young University.

For information, contact Brigham Young University, Office of University Programs, 117 ELWC, Provo, Utah 84601. (801) 374-1211, Ext. 2564.


THE
MONTY PYTHON
INSTANT
RECORD
COLLECTION
The pick of the best of some
recently repeated Python hits again, Vol. II

TCHAIKOVSKY

☆☆☆

1812 OVERTURE
ITALIAN CAPRICCIO
SERENADE FOR STRINGS

ABOUT THIS RECORDING (Sleeve notes specially printed for those with poor eyesight): This superb performance of three of Petr Ilich Tchaikovsky's best-loved works, has been specially recorded, using the latest electronic micro-recording techniques, so as to be totally audible to the hard-of-hearing. The startling new technological break-through which has made this possible has been developed over the last 30 years by Prof. Herman Sclumacher of The Institute Of Not Quite Hearing in Somewhere Or Other. The techniques employed are not radically different from those employed in conventional recording, so as it avoids any undue distortion or interference. The music, however, is played very slowly and extremely loud. Every note is played *exactly as it was written* only 6 times as long and 14 times as loud. For many of the hard-of-hearing, the full richness and brilliance of Tchaikovsky's works are thus revealed for the first time. If, however, trouble is still experienced in hearing any of the notes contained on this disc, it should be returned, in its original packing (with the plastic skin unbroken) to the address below, within a week of purchase, or 30 seconds after buying, whichever be the shorter.

WARNING: It is DANGEROUS to attempt to listen to this record if you are *not* Hard-of-Hearing.

OTHER RECORDINGS FOR THE HARD-OF-HEARING:

Motorways of The World (6 vols.) *100-190 dcbls.*

This Is Concorde (E.P.) *200-230 dcbls.*

I Enjoy Shouting – Vladmir Nabokov & The Royal Philharmonic Orchestra *220-230 dcbls.*

The Musical Compositions of Johann Gambolputty de Von Ausfernspledenschlittcrasscrenbornfriedigerdingledangledongledungleburstein Von Knackerthrasher-Applebanger Horowitz Ticolensicgranderknottyspeltinklegrandlichgrumbleemeyerspelterwasserkurstlichhimbleeisenbahnwagangutenabendbitteeinnurnburgerbratwurstlegespertenmitzweimacheluberhundsfutgumberaberschonendankekalbesfleischemittlerаucher Von Hauptopft of Ulm Played Slowly By The Bridgenorth Colliery Band Conducted by Karl Gambolputty de Von Ausfernspledeschlittcrasscrenbornfriedigerdingledangledongledungleburstein Von Knackerthrasher-Applebanger Horowitz Ticolensicgranderknottyspeltinklegrandlichgrumbleemeyerspelterwasserkurstlichhimbleeisenbahnwagangutenabendbitteeinnurnburgerbratwurstlegespertenmitzweimacheluberhundsfutgumberaberschohndankekalbes-fleischmittlerauch-er Von Hauptkopft of Ulm. *245 dcbls.*

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Royal Institute For The Limbless (Records) Inc 200 Broadway N.Y.

THE OT

Are you t
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'd

abno

PYTHON LECTION

SIDE 1

The Executive Intro*
Pet Shop**
Nudge Nudge**
Premiere Of Film*
Live Broadcast From London
Bring Out Your Dead*
How Do You Tell A Witch*
Camelot*
Argument Clinic**
Crunchy Frog**
The Cheese Shop***
The Phone-In***
Sit On My Face****

SIDE 2

Another Executive Announcement*
Bishop On The Landing***
Elephantoplasty***
The Lumberjack Song**
Bookshop****
Blackmail**
Farewell To John Denver****
World Forum**
String****
Wide World Of Novel Writing***
Death Of Mary Queen Of Scots**
Never Be Rude To An Arab****

*From "The Album Of The Soundtrack Of The Trailer Of The Film Of Monty Python And The Holy Grail" A Python Production for Charisma Records Ltd. ℗ 1975 Arista Records, Inc.
**From "Monty Python Live At City Center" A Python Production for Charisma Records Ltd. Produced by Nancy Lewis. ℗ 1976 Arista Records, Inc.
***From "Matching Tie And Handkerchief" A Python Production for Charisma Records Ltd. ℗ 1973 Arista Records, Inc.
****From "Monty Python's Contractual Obligation Album" Produced by Eric Idle. Musical Production and Arrangements by Trevor Jones. ℗ 1980 Arista Records, Inc.

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Project Coordinator: Dennis Fine

ARISTA
AL 9580

THE SOUND OF FISH

Yes at last! Available in your own home the wonderful World of Fish revealed through sound as only the brilliance of Our new Fishorama Recording techniques could capture it.
Yes! For you on this unique album a whole new exciting world is revealed in all its splendour, pageantry and glorious stereophonic sound. Laugh! at the outrageous conversation of two guppies who should have known better! Cry! with the plaintiff song of the [illegible] who has been wrongly convicted of arson by the Narcotics Bureau – with its catchy refrain: "Oh! What's it got to do w anyway?" Dance to the glorious sound of the All-Stickleback Dance Orc conducted by their leader Andre Previn. Syncopate to The Gudgeons (a new discovery from Liverpool (docks area). And BE AMAZED as the ha shark puts a killer whale right about Locke's Theory of the disjunctive se all there in wonderful wonderful Stereo.

0 7822-19580-1

A&P-1001


CADET CONCEPT STEREO CCX-1
EARLE DOUD PRESENTS
SPIRO T. AGNEW
IS A
RIOT
abc
NBC
THE SILENT MAJORITY SPEAKS
STARRING
STANLEY MYRON HANDELMAN
IN HIS UNFORGETABLE ROLE AS
SPIRO "TED" AGNEW

CCX-1







Stanley Myron Handelman as Spiro T. Agnew

Rich Little as Nixon & Brinkley Vincent Price Earle Doud as Don Dumpy

and
Jo Ann Pflug
Pat McCormick
Jack Riley

plus Jack DeLeon as Buckley — with Harold Oblong as Jack Frost





Two stubborn beaks of equal strength Can stretch a worm to any length.
Mildred Weston

You can fool some of the people all of the time, and all of the people some of the time, but you CANNOT FOOL ALL OF THE PEOPLE ALL THE TIME.
A. Lincoln

JACK RILEY
A very together talent and a credit to his people. Be sure and see him in "Presbyterian Church Wager." Ecoulez.

PAT MC CORMICK
He is currently the tallest writer on the Red Skelton Show. To know him is to crave him

STANLEY MYRON HANDELMAN
Without whom Spiro T. Agnew would not be possible, although there are many who claim that even with him, Spiro T. Agnew is impossible.

CADET™ CONCEPT STEREO

Earle Doud presents
SPIRO T. AGNEW IS A RIOT

Side 1

1.	PTA	3:34
2.	POLISH AMBASSADOR	2:31
3.	DIPLOMACY	2:51
4.	THE MONUMENT	1:21
5.	THE JOKE	2:35
6.	OATH OF OFFICE	:39
7.	GOODNIGHT	:54
8.	THE FIGHT	4:30
9.	SILENT MAJORITY	3:27

Side 2

1.	I'M SORRY	2:30
2.	JACK FROST — Part I	3:23
3.	JACK FROST — Part II	2:24
4.	JACK FROST — Part III	3:32
5.	JACK FROST — Part IV	2:27
6.	JACK FROST — Part V	3:25
7.	JACK FROST — Part VI	4:15
8.	DOOMSDAY MACHINE	1:30

Hardly ever does a comedian come along who pleases and evokes respect of us "old timers." I was privileged to be at the recording session of this album. I had a great time. My laugh is recorded herein and to wit! I've enjoyed Stanley on TV and in Las Vegas. I had the pleasure audibly, and financially of booking him at the Sahara Hotel in Las Vegas of which I am Vice President. His TV Monologues were all too short as was the time allotted to him in our own night club.

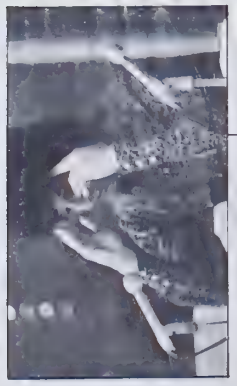
Now, on this album are many minutes of pleasure and hilarity. Albeit still too short for my taste of this famous funny man who still will conquer many funny bones. Mine was fractured by him compoundedly.

BUDDY HACKETT
(Compatriot of Stanley Myron Handelman)



We the producers and writers of this album who are, incidently not of draft age, would like to point out that we are certainly fortunate living in a country which accepts free expression and a healthy honest laugh. We are grateful in the knowledge that even though we might poke fun at someone in high office, he respects the freedom we in this country enjoy, and accepts what we have done with a hearty laugh. Only in America could this happen, and in all probability it'll be that way for at least another couple of months.

By thy words thou shalt be condemned.
New Testament, Matthew, XII, 37



The American people will not relish the idea of any American citizen growing rich and fat in an emergency of blood and slaughter and human suffering.
Franklin D. Roosevelt



Recorded live and in stereo at the RCA Recording Studios in Hollywood, California on October 6th, 1970, and at the Fine Recording Studios in New York on October 19th, 1970.

Editing at the Record Plant, New York City.

Recording Engineers: Bob Hughes, Tom Flye, Grover Helsley, Jerry Block.

Sound Effects by: Ray Erlenborn

Front Cover Artwork: Ron Cobb (LA Free Press)

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CADET CONCEPT, NEW YORK, NEW YORK 10019
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The Wheel that squeaks the loudest Is the one that gets the grease.
Josh Billings

No man is a hero to his valet.
Madame de Cornuel

If you wish the sympathy of broad masses, then you must tell them the crudest and most stupid things.
Adolf Hitler, Mein Kampf



EARLE DOUD
They used to say if you put 100 monkeys in a room at typewriters, they would eventually write a funny comedy album. Earle Doud has just proved this can be done with only two.

HAROLD OBLONG
Mucho talented. One of the great "Times Square Two."
His portrayal of Frost is a trip.

RICH LITTLE
Has little in his name, much in his talent! We even like to include humor in our cover.



JO ANN PFLUG
If you picked up on her as Lt. Dish in Mash, you remember her scene. Well, forget it . . . However, she does have thousands of other redeeming qualities.

VINCENT PRICE
A distinguished actor, and really good people. Also a helluva cook, if you're into food.

JACK DeLEON
An unprecedented comedian and impressionist of repute. Follow him carefully.

STEREO — DIGITALLY MASTERED



EA 2021

FAST FORWARD

Contemporary theme sets for orchestra depicting energy, achievement, and prestige.

EA 2021 A

1.	**FAST FORWARD**	*2:01*	Expressive, exciting, confident theme.
2.	**FAST FUTURE**	*1:42*	Dynamic, propulsive, energetic background.
3.	**FAST DRIVE**	*0:53*	Fast driving to end.
4.	**ENERGY DRIVE**	*2:04*	Insistent, driving, uptempo theme.
5.	**ENERGY CLASSICAL**	*0:43*	Harpsichord, classical, period.
6.	**ENERGY OPENING**	*2:16*	Period fanfare opening to rhythmic, effervescent theme.
7.	**ENERGETIC BUSINESS**	*2:52*	Light, easygoing, lilting underscore.
8.	**ENERGETIC CHANGES**	*1:02*	Modern background with mood changes.
9.	**ENERGETIC CLOSE**	*1:00*	Fast, driving, exciting close. Jingle length.
10.	**TAKE CHARGE**	*1:40*	Sparkling, fluid, aggressive theme.
11.	**CHARGE BACK**	*0:41*	Lively, uptempo background.
12.	**CHARGE TAG**	*0:15*	Fresh, fluid tag.

B1,2,7-11 Titles composed by Geoff Levin
A1-3, B12,13 Composed by Geoff Levin & Chris Many
B3,5,6 Composed by Geoff Levin & Chris Page
B4 Composed by Steve Bach
A4-9 Composed by Geoff Levin & Steve Bach
A10-12 Composed by Geoff Levin, Chris Many, & Ian Seeberg

EA 2021 B

1.	**ACHIEVEMENT OPEN**	*1:03*	Sparkling, fluid, building thematic opening.
2.	**ACHIEVEMENT THEME**	*0:51*	Happy, optimistic, light-hearted theme.
3.	**ACHIEVEMENT IMAGE**	*2:33*	Expansive, driving, exhilarating motion.
4.	**ACHIEVEMENT PEOPLE**	*1:33*	Light, melodic, carefree, humorous mood.
5.	**ACHIEVEMENT JINGLE**	*0:59*	Gentle, lilting jingle.
6.	**ACHIEVEMENT ENDING**	*0:51*	Impressive conclusion.
7.	**DRIVING IMAGE**	*0:47*	Masculine, powerful theme to tail.
8.	**PRESTIGE**	*0:38*	Majestic and determined theme.
9.	**PROGRESS**	*1:20*	Fanfare to confident and dynamic theme.
10.	**PROGRESS FUTURE**	*1:56*	Building, majestic opening to futuristic underscore.
11.	**PROGRESS BUILD**	*0:59*	Prestigious, imposing theme. Jingle length.
12.	**TECHNOLOGY**	*2:41*	Rhythmic, technological, and exciting themes.
13.	**TECHNOLOGICAL TAG**	*0:14*	Build to short ending.

Produced by Geoff Levin

Engineer—Steven Sharp
Recorded at Juniper Studio, Burbank CA

Executive Producer - MARTIN L. KLEIN

Published by EMIL ASCHER, INC. ASCAP

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Jacket Design: LP GRAPHICS

EMIL ASCHER INC. 630 Fifth Avenue, New York 10111-0071 (212) 581-4504

CHARLIE PROSE

Live

Featuring
His comedy and song
Recorded Live in Concert



Laurel Records LP 1109

LEE MILES ASSOC. N.Y.C.

STEREO

Laurel
Records
LP 1109
33 1/3 R.P.M.

CHARLIE PROSE

Live

Recorded Live at the "CLUB 18" N. Wildwood, NJ

This album is dedicated to America's Senior Citizens. It was recorded in the hope that it will bring to them as much joy and laughter as they have given to me. Always keep a smile on your face and laughter in your heart.

My Best Wishes,
Charlie Prose

SIDE 1 TIME 22:29

(1) Introduction
Space Odyssey
On the Road Again (B.M.I.)
(2) Eight Dollars Back
(3) Airports
(4) Catholic Schools
(5) I Fall
(6) Shame and Scandal (West Indian Folk Song)
(7) You're Nobody Till Somebody
Loves You (ASCAP)

SIDE 2 TIME 25.50

(1) Lady (B.M.I.)
(2) Ignorants
(3) Angel on the Tree
(4) Rabbit in Montana
(5) Italian Poppa
(6) I Believe in Music (B.M.I.)
Medley.

A Special Thanks
to
Tony, Tommy, George
and all at the
"CLUB 18"

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Artwork	Dianne Athey
Cover Photo	Bill Williams
Produced By	C. Prose
Sound Engineer	Don Bartlam
Sound Production	Rick Morano
On Location Recording	R-Dee Sound Del -Haven, N.J.
Drums	Vic Holvec
Piano, Sax, Clarinet	David Zipse
Bass	Jerry Kirk
Guitar	Garr Ditchburn
Piano	C. Prose
Vocal Backup	Julia Beaudin David Zipse Jerry Kirk Garr Ditchburn







The Funny Side of Prose













Laurel Records
LP 1110

THE FUNNY SIDE OF PROSE
The Comedy of Charlie Prose

laugh . ter (laf'ter), described by many as life's greatest natural medicine. It relieves stress and can even eliminate many physical signs of illness. Laughter retards the aging process, gives one a feeling of well-being and tunes up the muscles from your nose to your toes. It is legal, non-fattening, and the government can't tax it!

THE FUNNY SIDE OF PROSE is about laughter, and when it comes to making people laugh nobody does it better than CHARLIE. To see him in person is an unforgettable experience. This album captures some of that experience.

SIDE A

Prostituti • Your Time Is Up • This Is God
Thatsa My Daughter? • Linoleum
Three For Five • Moms • The Parrot
Mrs. Revere • Go Fly A Kite • For A Camel
Ladies In The Casino • More Fun For A Quarter
I've Lost Before • The Potato

SIDE B

Drunk In The Hall • Acute Angina • Burning Rubber
Don't Pee Pee In The Pool • Cats Are Sneaky
Blind Man Shopping • Who Shot My Paw
Rental Camel • Two Cowboys
Anybody Else Up There? • Murphy's Enemy
What Did He Say? • This Darn Nurse
Birth Control • Weedwacker • Box and Saucer

Dedicated to my daughters,
Michelle & Alicia

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P.O. Box 809 Mays Landing, NJ 08330

To order other Charlie Prose Tapes and Records
Write to:
Charlie Prose Productions
P.O. Box 809
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MADE IN THE USA

Recorded Live at the **Turf Inn,**
Albany, New York
Tape Editing: **Rich Travil**

JACKET MADE IN CANADA

LAUREL RECORDS
SLP 11-11 # 3



LAUREL RECORDS
SLP 11-11 # 3
33 1 /3 RPM

A PARTY WITH CHARLIE

★ starring ★

CHARLIE PROSE

If you have ever attended a CHARLIE PROSE performance, you'll understand why the producers of this album have chosen to title it "A PARTY WITH CHARLIE".

CHARLIE has that rare ability to take a room full of strangers and create a party atmosphere. He makes every one in his audience feel that they have been personally invited. His humor touches everyone no matter what their age, social status, or ethnic background.

Get together with a few friends and family and play this record. You'll be amazed how much fun you can have with "A PARTY WITH CHARLIE" !

SIDE 1

The A & P • Sell The Car • The Seagull
Potty Seat Cover • Laughter And Gas
Prostate Problems • A Bud Right • Cataract
I Lost My Toupee • God Turns On The Light
Intersections And Condominiums • State Farm
Infrequent • The Dentist • Drop The Accent
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BEETHOVEN
Symphony No. 2 in D

ANOTHER MONTY PYTHON RECORD

DIETRICH WALTHER

The National Philharmonic Orchestra Soloist: Justus Pankaar

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was born in Bonn in 1770 of Flemish stock. His early musical education came from his father, himself an accomplished musician and from Neefe. At the age of 13 Beethoven was already establishing a name for himself in court circles as a second court organist and later as an opera band conductor. During the period from 1783-92 Beethoven formed intimate and lasting friendships in the exclusive circles of Bonn society, notably with Count Ferdinand von Walstein and the Von Breuning family. In 1787 he briefly visited Vienna where he studied with Mozart, and 5 years later when his patron, the elector of Cologne sent him again to Vienna, he studied with Haydn, Albrechtsberger and Salieri.

In 1792 Beethoven took up permanent residence in Vienna as pianist and composer, and as in Bonn, he soon acquired many influential friends and patrons including Prince Lichnowsky, Prince Cobowitz and Ferdinand Ries. His public debut came in 1795 at the age of 25, when he played his own concerto in C major. In the same year, he published three trios for piano, violin and violoncello (opus 1).

From 1798 onwards he suffered from increasingly defective hearing and some 20 years later he was totally deaf. He died in 1827, his last years clouded by illness and worry.

Between 1800 and 1823 he wrote 9 major symphonies, numerous sonatas for piano solo (the *Moonlight sonata, Pathetique*) and for piano and other instruments (the *Kreutzer* sonata, dedicated to Rudolph Kreutzer), 5 concertos for piano and orchestra (1795-1809), a violin concerto in D (1806) 21 sets of variations for piano solo, string trios, quartets, quintets etc., overtures, minuets, including the *minuet in G*, music to *Prometheus* (1801) and to *Egmont* (1810), the orchestral fantasia *The Battle of Vittoria* (1813, called the *Battle Symphony*). His vocal compositions include the oratorio *Mount of Olives* (1803), the opera *Fidelio* (1805, revised 1806 and 1814) *Mass in C Major* (1807) and *Missa Solemnis in D* (1827). He also wrote many cantatas, canons and songs.

THE 2ND SYMPHONY

Beethoven wrote his 2nd symphony in the last few months of 1802. It is very much in the style of Beethoven's mid-period of creative activity. Dispensing with the more formal reticence of 18th compositions, Beethoven here created a much stronger and more powerful work, which was to be the precursor of the *Eroica*, his third symphony, and his next composition, the C minor concerto. When it was first performed, the 2nd symphony drew some anxious reactions. For all its style, elegance and apparent sophistication, Viennese society in the late 18th century was conventional in the extreme and many considered this new work of Beethoven's to be an indelicate attempt to mix traditional symphonic procedures with a dangerously original approach. In fact, in the light of his later work, especially the *Eroica*, we can see that this symphony was far from revolutionary—it contains many influences of Haydn for instance, and also from Mozart. Nevertheless, for Beethoven it was a distinct progression and it must take an important place in any serious consideration of his musical development.

Side 1:

Band 1: **1st Movement:** *Adagio Molto, Allegro Con Brio.*

The *Allegro* starts with a gentle developing introductory statement—on which Beethoven has spent more time than was then customary and it has at its opening a *coup d'archet* (as Mozart had used some years earlier in his *Paris symphony*)—which he uses as a constantly recurring thematic element here and in the main *Allegro*. After the *coup d'archet*, the oboes and bassoons blend in delicate melody, based once more, on a development of the opening notes. Beneath them the violins, playing accompanying scales, force the melody onwards as the oboes and bassoons fade and pause, and with yet another scale the violins prepare us for the main body of the 1st Movement. The important part of the first subject is Beethoven's almost disdainful use of the high lob, forcing Hewitt to play right up to the net. As the tune develops the semiquaver turn recurs and develops, before the bassoons and the clarinets open the second subject, and the violins then carry us vigorously through the recapitulation towards the coda, which like his introduction to the *Allegro* is uncommonly long. In all the *Allegro* is a compact and closely argued musical proposition, which would have been impossible on a hard court.

Band 2: **Second Movement:** *Larghetto*

The carefully paced *Larghetto* which follows is a tuneful interlude, markedly lighter than the preceding movement. Within it Beethoven seems content to let his listener bask in the lyrical elegance of its effortless stylistic flow, whilst Ralston makes no attempt to win what could be the most important set in this tournament. Here as in the championships at Bournemouth, Beethoven seems in fact to have modified the *Larghetto* to *Quasi Andante*, when re-setting the piece for a piano trio some years later.

Band 3: **Third Movement:** *Scherzo (Allegro) and Trio*

In his third movement, the *Scherzo*, Beethoven breaking with tradition once again, clasped his hands behind his back and butted one of the line judges. He then ran around the court shouting that at school he had been a prefect, for at the end of the 18th century, in deference to accepted practice, most symphonic composers would have inserted a minuet after the first slow movement. Haydn had already considered breaking with this accepted practice, but had not been able to affluence Beethoven in his first symphony. But here in the *Symphony No. 2* we see Beethoven declare his third movement a *Scherzo*, finally and irrevocably.

Side 2:

Band 4: **Fourth Movement:** *Allegro Molto*

Perhaps the most exciting movement is the 4th in which Beethoven hurls his racket into the air, stands on his head and using his arms as a pivot, catches his racket between his legs, flings the ball high with his mouth and with a neat flick of the hips serves a devastating ace down the centre line as the violins vie with a full blooded wind-section in a thrilling point and counterpoint. The tune in this devastating finale has all the appearances of a sonata with elements of rondo in the final construction. The second tune, which Beethoven said on his arrest was only "a harmless bit of fun" imitates a monothematic development section, and now that Beethoven has been scratched the way seems open for an unusually extended coda with soaring *fortes* and *diminuendos* reminiscent of the great days of Fred Perry.

Beethoven now goes on to Forest Hills for the American Hard Court Championships, and if this boy can repeat the devastating lobbying and volleying which he has shown on grass, but at the same time control his tendency to swing away on his second service and backhand returns, he could earn his position as No. 2 seed behind burly Roger Chopin of Puerto Rico. The famous incident when Beethoven disputed a net call in the Pepsi-Cola tournament is now happily forgotten—but his tennis could suffer from a recurrence of the strained

COVER NOTES By STANLEY BALDWIN

Hello. Well, I was extremely pleased and honoured to be asked to write the credits for this record, not only because I believe that it is vital in this day and age for members of the older generation to keep pace with the dynamic and exciting ideas of youth, but also for the money.

Well, here goes - the splehdid cast was headed by Richard Tauber and Edith Eva- I'm sorry....I lost my notes.. ah, yes - the record was written and performed by John Cleese, Graham Chapman (I wonder if he's any relation to the Chapman I knew)...er.. Eric Idle, Terry Jones, Michael Palin (I wonder if he's any relation to the Chapman I knew) with special star-guest award-winning feature performances by the lovely Carol Cleveland and the boisterous Terry Gilliam (who, I believe is foreign - tho' of course absolutely none the worse for it, there's no question of any stigma there...oh,no). Where am I, oh yes... the very fine music was written and arranged by my old friend, Fred Tomlinson - how are you, Fred?... and of course the songs were sung by the Fred Tomlinson Singers - and jolly gay they are too.. oh dear... the songs of course. The cover of the record, including this little note of mine was designed and well... I'm not quite sure what the word is... laid out, I suppose... designed and laid out (that doesn't sound absolutely right... but, still) designed and laid out by Terry Gilliam with the help of another lady, Katy Hepburn... oh dear... another lady besides Carol Cleveland is what I mean... sorry about that... I think I'll finish this in the morning.

Saturday morning

The record was produced by Terry Jones and Michael Palin, but is none the worse for that - I've heard many records far worse than this - so don't worry Terry and Michael ...er ....now.. where was I... oh yes... some very usefull information here - the record was recorded (sorry about the repetition there) the record was recorded at the Marquee Studios in the heart of London's sleazy Soho area - where I believe youcan now get -- and the engineer was none other than my old friend, Colin Caldwell* who served with me in the Sudan - he had his leg shot off twice, and I'm very suprised to hear he's gone into record production. He was very ably assisted, not only by Will Roper (no relation to the Roper of Roper's Glue) but also by 17 stone 8 lb. Tony Taverner, a British national since birth, both of whom went without the normal bodily functions for 26 days in order to prepare this platter.... is that the hip word now?+

Well, I think this is almost the end of my little piece. I'd like to say how much I've enjoyed writing it -hope I haven't left anyone out. I do go on a bit, I know - but I sincerely hope that you get as much pleasure from listening to it as I have from....er... from.. or... from also listening to it.... oh dear... that's not a very good way to end, is it.

* Probably his grandson - ed.
\+ No - ed.

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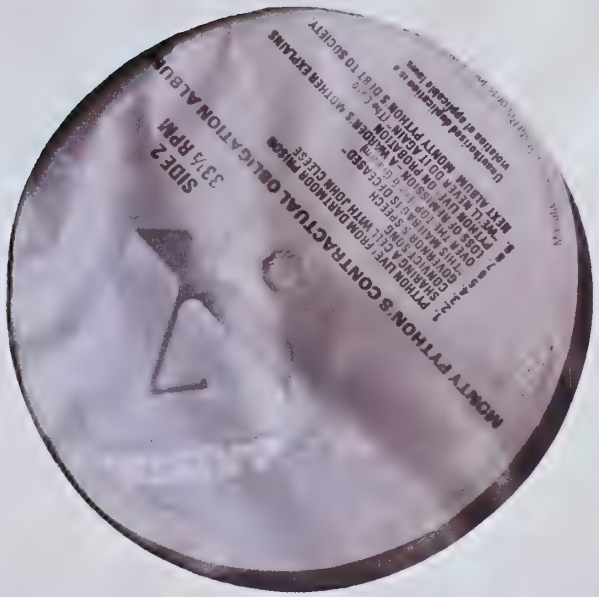
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Can T.G do a nice eye-catching cover to help it sell? E.I.

Not really worth it — T.J.



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from

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KID INTERVIEWS

CL 703

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Spontaneity is entertaining, children are spontaneous, therefore children are entertaining. This syllogism may be somewhat shaky if subjected to intensive investigation, but abundant proof that it is correct has been offered for several years now by Art Linkletter on his radio and television programs. Mr. Linkletter, one of the more gifted entertainers on the wave-lengths, has a knack with children that borders on genius. Sometime during each program he assembles a group of boys and girls and proceeds to interview them, never 'talking down' to them. Nevertheless, given the fleeting, darting, wholly unpredictable minds of children, the results are amazing, and Mr. Linkletter has often found himself left high and dry by the extraordinary candor of one of his young guests.

Even the most sullen of child-haters must find Mr. Linkletter's young guests engaging and delightful in their conversations, and the depths that are sometimes plumbed are awesome. The little girl, for example, whose bathroom is nightly invaded by a wolf which just stands there is worthy of James Thurber, and various comments on parents are enough to give any adult pause.

In this collection of excerpts from his interviews, Mr. Linkletter leads his young friends through discussions of table manners, pets, plans for the future and family secrets. There are glimpses, too, of the relationships between boys and girls (one minx admits to having collected nearly one hundred boys), thoughts on school and enlightening discussion of babies, brothers and sisters. Rewarding too is a section devoted to what these ingenuous creatures have been told *not* to say.

In any event, here are some of the most amusing sections of a highly amusing program, compiled by Art Linkletter for everyone's pleasure. As he talks with his boys and girls, gently leading them through their interviews, the sunny world of childhood expands and glows, and a strong vein of common sense is revealed, too. Child-like the comments may be, but childish never. These little beings are acute, acute enough to keep an agile master of ceremonies very much on his toes, and to provide a delightful excursion back into a world where the dream and the reality have not yet begun to clash.

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●青菜

エー、しばらくの間おつきあいを願います。毎度もウ落語でございまして、ご承知のように落語と申しますものは、笑いのものでございまして、お笑いというものはもウ、これもいつも申しあげていることでございますが、いわゆるこの、緊張の緩和というやつでございまして…。まア緊張もその、皆さま方に生命の危険を伴なうというような、大きな緊張ではございません。毎度申しますように、もっと精神的な、軽やかな、「オヤッ」というような、そういう軽い緊張を感じていただきまして、そのすぐあとに「ナァーンダァ」というような、緩和が続行することによって、笑いというものが生じると、そういうようなところで今日もおつきあいを願いますが…。衣食住と一口に申しますが、この住まい、住むところというものもたいへんなもんでございまして、大事なもんでございますなァ。まア、それぞれに自分の住む家というものがございます。商売人さんは、商売人さんのお家。サラリーマンの人はサラリーマンさんのお家。また、職人さんは職人さん、我々芸人は芸人の家というものがございます。長屋暮しには、長屋暮しの風情がございます。また、団地住まいには、団地住まいのおもしろさがございます。おもしろいもんでございますねェ。また、その住むところによって、人間の性格を変えるてなことも申します。実験的にある人を、マールイ家にしばらくの間住まわしておきますというと、これがマールイ家に住まわしておきますというと、ホソナーガイ家に住まわしておきますというと、ホソナーガイ性格…どんな性格やわかりませんが、おもしろいもんでございますなア。大家というものがございます。大きなお家というものは結構なもので…。まず前栽、庭でございますな。いろんな植木が植ってございます。木犀、木斛、樫、かなめと一口に申しますが、金木犀、銀木犀、木斛の木、樫、かなめの木、いろいろございますね。山茶花、椿、五月、ヒラドに百日紅、いろいろございます。松、桜、梅、桐、ぼうず…ぼうずはございませんが、いろんな植木が植ってございます。ここかしこには、けっこうな庭石が置いてございまして、泉水、池ですな、大小色とりどりの鯉が編隊を組みまして、悠々と泳ぎながら、ひまな時にはまたコイコイをして遊んでいようという…。まあ暑い時分にはこの、植木やとかこの、庭石へバアーッと打ち水を致しましてね。簾がかかっている、風鈴が鳴っているというお家には、またそういう大家の旦那らしいお方が…

「植木屋さん。仕事はもうしもうてやったんかエ」

「あア、旦さん。いえ、もう間もなくでございますが…」

「あアそうか。済ましてやったらちょっとあっちへ来てもらいたいのじゃ」

「かしこまりました、すぐに参りますで」

「旦さん、えらいお待っとうさんで…」

「いやいや、けっこうけっこウ。まアまアそれへ、それへかけとおくれ。アー、毎日毎日暑いのにたいへんじゃな」

「何をおっしゃいます、旦さん。暑いことがございますかいな。仕事でございまして、ヘエ。おかげさんでおマンマが頂戴できます。暑いてなことはこッから先も思たことはございませんので…」

「あア、その心掛けが一番じゃな。いやいや、今日来てもうたんは他やないねやで。よかったら少し飲んでもらおうと思てな」

「なんですかいな旦さん、わたいがお酒をいただきまんのでつかイな。こらァあつかましおますな」

「いやいや、そうその気がねをするほどのことは無いのじゃ。あなたのためにわざわざしつらえたというわけやない。わたしも今日は少し早うに身体があきましたんでな、暑気払いに一杯やろうと思いましてなァ。どうじゃ、エえ、あなたが手入れをしてくれたこの庭、なア。打ち水をした青いもんの上を流れてくる風というものは、冷やりとして、ほん具合のええものじゃな。さアさア、一つやってもらいたいが…ア、こら言うとかんならん。夏にお酒は身体がほめいてどうもならんでな、暑いうちはこの柳蔭を井戸で冷したやつをやってンのじゃが…どやな植木屋さん、あなた、柳蔭を飲んでかエ」

「旦さん、今何とおっしゃった？。柳蔭、柳蔭。シェー、ぜいたくなもんあがってはりまんなァ。いいえ旦さんあの柳蔭てなものはね、ええ塩梅にヒーヤリと冷えませんことにはどうもなりまへン、へエ。やっぱり大きな深い井戸がございませんことには、へエ。誰でもどこでもというわけにはまいりません。いえいえ、当今はともかくも昔は大名酒てなことを申しましてねェ、大名よりあがらなんだもンでおます、へエ。それをご当家で頂戴できるやなんて、こんな嬉しいことはございまへんので…。へエ、頂戴をいたします。頂戴をいたします。フー。へエー、ええ塩梅に冷てるもンでっさかい、ええエ、一口いただいただけで、あなた、身体中の汗がスーッとひくような心持がいたします。へエ、頂戴をいたします……アッ、フー、あア、旦さんこれには味醂が入ってますな…そうでっしゃろ。いえ、わたしのなア、柳蔭は初めておますけど味醂はなア、へエ、うちのおばんがちょっといける口で…。さア今でもおまっしゃろかあの、心寺の前の甘酒茶屋、へエ。むこうへあなた、天王寺さんへお参りした帰りやみなにね、おばんが寄りまして、ちょっとここウ、飲んどりました。子供心にあなた、おばん一つ、言うてねもらいました。あなた、飲みまして、はア味醂でおいしいお酒やな、なんて思いましてね、今だに舌が覚えております、へエ。いえ、頂戴をいたします。頂戴をいたします……フー、いえ、まだございまンので。いえ…ええエ、…ですか、頂戴いたします。……ワー…けっこうでおます、けっこうでおます。へエ……フッー。旦さん、ちょっとええ塩梅に、ポッとまいりました。酒というものはおもしろいもんでおましてね、へエ。浴びるほど飲んでもやっぱりその時の身体の具合ですか、へエ、なんともないこともございますが、少しいただいただけで、ポッと嬉しゅうなるようなことがございます、へエ。あア旦さん、ちょっとむこうをご覧になっとおくれやす。むこうのあの枝をちょっと払いましたとこから、むきがへエ、ちょっと変わりまして、おもしろいかと思いまんので…。あのむこうの石灯籠、あれはまた来月のかかりにでもね、少しむこうへずらすとまた趣がと思とります。いえ、旦さんなんです、よそさんのなんです悪口言うわけやおまへんけどね、へえ……フッ、よそさんへ参りますとね、『植木屋、万事お前に任したで』エーと仰有ったきり、まアご自身のお仕事もお忙しいんだっしゃろけど、あなた、あいさに女中さんがお茶を持って来てくれはるぐらいでね、あとは放ったらかしてなことがねエ…いえいえ決して悪口やおまへんけども…。あれですとね、仕事しておりましてもあなた、お気に入ってんねやいらんねや、そこのとこがわからしめへん、ねエ。そこを旦さんはちょいちょいとねき へ立ってあの、ご覧になってます。嬉しおますなア。ここの旦さんは植木がお好きやねン、可愛がってなはんねン、なんとかして喜んでいただこう、なんと思いましてね、嬉しいこってす、へエ……いやア、ほんまのとこでっせ」

「あっあのォ、飲んでもらうのもええがちょっと落も動かしてもらいたイ。あア、そうじゃ。これも言うとかんならン。川魚は好き嫌いがあるでな。出入りの魚屋がぜひ旦さんに食べてもらいたいというて、鯉を持って来たんじゃ。洗いにしてあるねやが…どうやな植木屋さん、あなた鯉のあらいを食べてか」

「旦さん今何とおっしゃった？。エえノ、鯉。シェーノ、ぜいたくなもんあがってはりまんなァ。いえ旦さん、誰でもどこでもというわけにはまいりまへン。当今はともかくも昔は大名よりあがらなんだもンでおます、へエ。魚といいましてね、大名よりあがらなんだもンでおます、へエ。それをご当家で頂戴できるやなんてこんなありがたいことはございまへんので…これですか、頂戴をいたします。こういう、ワ、氷が下に敷いてあって、けっこうでございます……ウム、ウム……コリャどうして、なかなかけっこうなもんでございますなァ」

ャーと投げますというと、これが狐の足へクルクルッ。手元へグイッと引きよせますというと、狐そこへゴロゴロ。

「ヒェー、ヒェー、すんでのとこで逃がすとこやった。さア、もうだいじょうぶや、なんぼでもしゃべれ」

「もうしゃべること何にもない」

「みなしゃべってしまいやがったンや」

「大きいなア」

「思惑より大きかったなア」

「ヘエエ、えらいもんだンな。オッ、なんでんな、胸ンとこブラブラブラブラしてまンな」

「やっぱりおれの思た通りじゃ。こらァやっぱりメンやな。親じゃろ。子オの餌でも拾いに来よったんじゃろ」

「ヘエエ、これ親でっか。子オの餌拾いに来よったンで。そこをあんたにつかまったんでっか。アーさよか。アッ、なんやあんたの方向いてペコペコ、ペコペコ頭さげてまんなア」

「畜生じゃものは言えんけど、堪忍してくれ、巣へもどったら子供がおまんねン、わたし一人のからだやおまへんねン、今日だけは見逃してくれてなこというとんのやろかい」

「イヤ、なんでっかいなこの狐、あんたに、逃がしとくなはれ、今日だけは堪忍しといとくなはれて、こないいうてまんの。ドハハ……かわいいもんでんなア。ほたあんた逃がしてやんなはれ」

「いやいや、それがお前、食うに困ってこんなことしてんねン。逃がしてやれんちゅウてるやろ」

「アーさよか、オッ、なんやこんどはわたしの方向いてペコペコ、ペコペコ頭さげてまっせ」

「そうじゃ。わしがまア堪忍してやらんとわかったら今度はお前に、お前につまり、堪忍してもろてくれ、頼んでくれてなこと言うてんねやろかイ」

「イヤ、この狐なんでっか、あんたがもう堪忍せんちゅウことがわかって、今度はわたいに、わたいにあんたに、この狐をあんたが、わたいが、堪忍してやってくれということの、それの、あんたの、わた……」

「なにを言うてんねお前は、なにを言うてんねお前は」

「つまりそれ、わたいに頼んでくれ言うてまんねやろ。ダハハハ……かわいいもんでんなア。よろしい。ほたわたい頼まれました、堪忍してやんなはれ、あんた」

「なにを言うてんねお前。食うに困ってこんなことしてるさかい、堪忍でけんちゅうてるやろが」

「アーさよか、ほた、あんたどないしなはんね」

「どないしなはんねて、わかったこっちゃがな」

「持って帰って飼うときなはんの」

「お前は阿呆かお前は。飼うとくぐらいなら誰がこんな殺生するかイ」

「ほな、どうしなはンね」

「黒焼き屋へ持って行くねがな」

「ホーつまりなんですかいな、黒焼き屋のおやっさんが、こんなんみな飼うてまんのンで」

「なにをいうてんねお前は、黒焼きになんねがな」

「……なんでっかいな。この狐これ、黒焼きになりまんのでっか。あんたこれ食うに困ってやってまんのか。あーさよか。ほたこれ持っていってなんぼで売んなはンね」

「そうやなア。寒中なら値はええが、春先になるとどうしても毛がぬける。しかしまアまア、これだけありゃ五円には売れるやろ」

「五円、五円。つまりなんだっしゃるあんた、五円ちゅう金さえありゃ、それでええんでっしゃろ。よろし。ここでわたいに五円で売っとくなはれ。持って行くだけの手間ァあんた、助かってよけいよろしやないか」

「……お前こんなもん買うてどないすんね」

「逃がしたりまんねがな、可哀想でんがな。今黒焼きになるちゅうもんを、みすみすあんた放っとけますか」

「わしもなにもええことしてるとは思わん。そら殺生はしたいことないけどもお前、しゃアないさかいこんなことしてんねが……そうか。ほなまア、五円あんのかエ？」

「待っとくなはれ……五円おまへんわ」

「なかったらあけへんやないかイ」

「そこだんがな、『なかったらあけへん』てそう邪険にいいなはんなあんた。持って行ったけどこない大きなかって二円にしか売れなんだと思て二円で売っとくなはれ」

「二円ならあんのんかエ」

「……二円おまへん」

「なかったらあけへん」

「そこだんがなあんた、そこだんがな。なかったらあけへんと邪険なこといいなはんな。二円おます、二円おます、わたいの……もうこれきりだ、身上だ。ねエー、今日来たけども、獲物がなかって、あぶれて帰ったと思たら、二円でもよろしいやないかい。頼んまっさ。なア。逃がしとおくなはれ頼んまっさ。わたいに売っとおくなはれ」

「そらまアそうや。わしかで殺生はしたいことないねン。そら、来たかてな、無かったと思て去にゃア、そら二円でもけっこうや。そうか。ようし。ようし。わかった。大きな声を出すな。お前が逃がしたろというんやったら二円で売ったろ、ようし。二円をこっちへかせ。よし。とれ」

「売っとおくなはるか、おおけありがとう。かみまへんか」

「何のかむかえ、お前が助けたるちゅウねン。なんのかんだりするかイ」

「よう持ってとおくなはれや。ウワァーッ。よかったなアお前、もうちょっとのとこやったぞ。もうちょっとで黒焼きになるとこや。よかった、よかった、なア。助かった。もう大丈夫じゃ」

「何をしてンねやお前、早いこと逃がさんかイな」

「ヘッ」

「早いこと逃がさんかイて、買うたら、買うたもんのもんやがな。これから黒焼き屋へ持って行って五円で売る」

「あかんでそんなことをしたら」

「ウソだんがな。冗談言うてまんねがな。ちょっとこいつに話がおまんねン。わかってます、わかってます。そんなわたいええかげんな男と違います。わかってます。逃がしてやりまし、大丈夫だア。おい、危いとこやったなア、ほんまに。エー、帰ったら子供がおるんねやろ。お前一人の身体やあれへんやないかい。しっかりせなあかんぞウ。俺が通りかかったさかいええようなもんの、もうちょっとであの男に黒焼きにされるとこやったンやぞ、なア。やア、けっこう、けっこう。ウーム。あア、そや。こいつに鍋を頼んだろ。こうなったら俺はどっからなといかないかンねや。あのなア、あのなア、わかってるかア。隣のな……あア、餌が欲しかったら家へ来いよ　俺はな、高津新地、百軒長屋ガタガタ裏に住んでる胴乱の安兵衛ちゅウねン

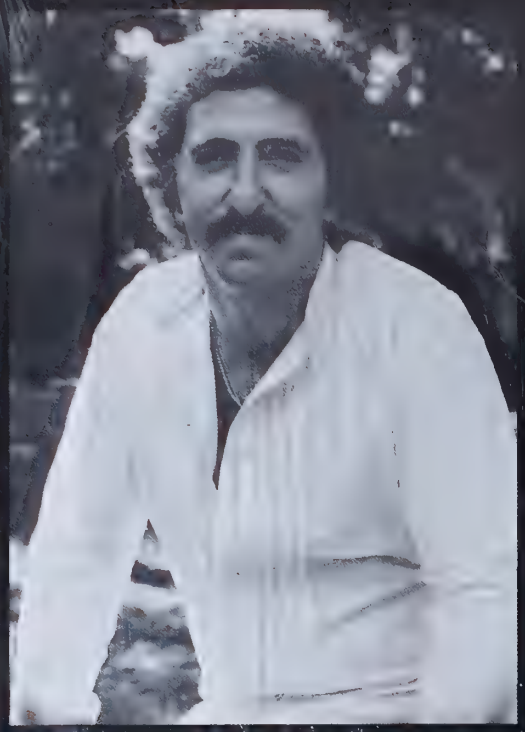
むこうで胴乱の安っさんの家はどこですかて聞いてくれたら、じきにわかる。家へ来い。お前とこが喰うぐらいの餌はいつでもやる。ほいで今の話やけどな、隣のヘンチキの源助が、鍋をもらいよったンや、夕べな。わいも急に鍋が欲しなったンでな、一人世話してもらいたいねン。お前の友だちでも誰でもかめへんねや。なア、世話してもらいたい。ウーム。わいの言うてることわかってるのか、言うてること。エえ、なア……フン、フンちゅウたかてお前、ものが言えんだら頼りないなア。エーイ、逃がしたるわイ。さア、もう、ウカウカと出てきたらあかンぞ。わかったアるな。そーれ行けえ……あー、嬉しそうに逃げて行きよったア。アハッハア……アー。なんじゃかんじゃ云うて、嫁はんを捜しに来て二円損してンねやがな。また一文無しのカラッケツやなア、これ。明日からしばらく喰わんといんならんなア。ええわイ。また帰ってからのことや」

安兵衛、帰りかけますというと、今、助けてもろうた狐、何を思いましたか数のかげからポイと姿を現わしますというと、枯れ草を頭に乗せまして、キリッと一つ返りますというと、二十二、三のきれいな女に化けます。安兵衛も、狐ということは知らずにそれと世帯を持ちます。子供が生まれます。男の子。童子という名前をつけまして、まことに丸々とこえた元気のよい子供でございます。これと三年の間、まことに幸せに暮しましたが、フトしたことから狐ということが現われまして、もうここにはいられん。安兵衛の留守に寝ている子供にようく言いきかせまして、姿を消します。障子へ書き残しました歌一首。

「恋しくばたずね来てみよ南なる、天神山の森の中まで」

お芝居でやります蔵屋道満大内鑑、葛の葉の子別れ。ある春の日のおはなしでございます。

東芝EMI
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Al Varon

SIDE ONE

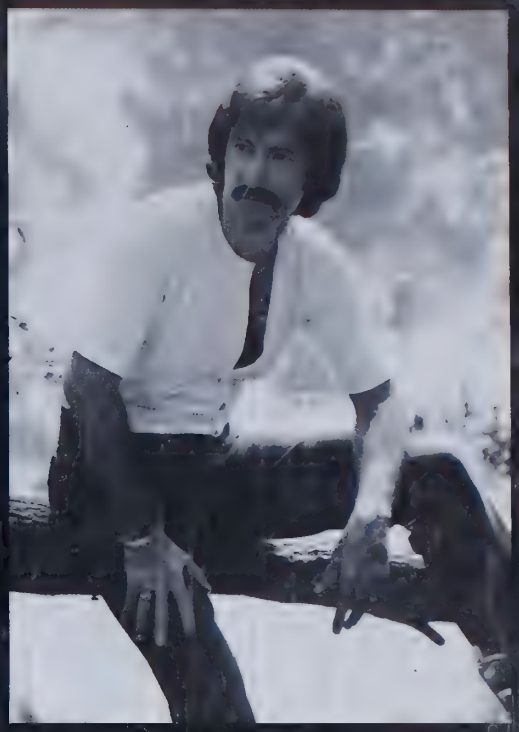
DAYBREAKS
A. VARON 2:30

ALL THE CHANCES
S. VARON 3:54

BETTER OFF WITHOUT ME
A. VARON 3:49

MOVE A LITTLE CLOSER
S. VARON 3:14

IT'S BEEN A LONG TIME
S. VARON 4:57



Sol Varon

SIDE TWO

I DO LOVE HER SO
A. VARON 4:04

DOWN TOO LONG
S. VARON 3:22

SHE'S YOUR LADY
A. VARON 3:39

LEAVIN' IN THE MORNIN'
A. VARON 2:55

I'M COMIN' HOME
S. VARON 3:59

PRODUCED BY AL & SOL VARON

SOL VARON
lead, harmony & background vocals
lead, rhythm & acoustic guitars

AL VARON
lead, harmony & background vocals
drums, rhythm guitar, percussion

SPECIAL THANKS TO

PHIL BREWER
piano, rhodes piano, korg
background vocals

TIM BOYNTON
bass

MIKE YORKE
flute and soprano sax

LARRY WARRILOW
guitar introduction on "Down Too Long"

JACK SIEGEL
tambourine

ALL SONGS ARRANGED BY
Sol Varon, Al Varon, and Phil Brewer

RECORDED & MIXED AT
In-Roads Studio Inc., Miami, Fla.

ENGINEER
Jan Eugenides

MIXING CONSULTANT
Larry Warrilow

MASTER LACQUER
Criteria Studios, Miami, Fla.

PHOTOGRAPHY
Dori Cruz

ART DIRECTION
Lynn Varon

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LP 214

PAS 6086
PARAMOUNT
RECORDS

JOEL KAYE
AND HIS
NEW YORK NEOPHONIC ORCHESTRA



$10

SIDE ONE

SAY (BMI) 3:37
PETTY GRIEVANCE (ASCAP) 3:10
2001 (ASCAP) 3:45
THE EUPHRATES (BMI) 6:16
I DON'T KNOW HOW TO LOVE HIM (ASCAP) 4:27

SIDE TWO

GOODBYE SWEET JANICE (ASCAP) 3:50
OFO (BMI) 5:26
MACARTHUR PARK (ASCAP) 5:32
SPINNING WHEEL (BMI) 3:18



Produced for Good Time People, Inc. by *Mirchin and Palmer*
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
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Mixed and Mastered at Generation Sound, 1650 Broadway, N.Y.
All arrangements by Joel Kaye, except: "2001" arr. by Lew Delgatto,
"Ofo" arr. by Johnny Richards and "Spinning Wheel" arr. by Tommy Newsome
Photography: J. Clark Smith
Recorded live at Jimmy's, New York, N.Y.

+NEW YORK NEOPHONIC+
Joel Kaye—Conductor and Arranger

REEDS
Dave Tofani—Alto, clarinet, flute
Billy Kerr—Tenor, clarinet, flute
Lew Delgatto—Tenor, piccolo, flute, alto flute, oboe
Larry Charles—Baritone sax, bass clarinet
Johnny Campo—Bass and baritone sax, contra-bass clarinet

TROMBONES
Gerry Chamberlin—lead
Sam Burtis
Lew Kahn
Vinnie Fanuele
Dave Taylor

FRENCH HORNS
Peter Gordon—lead
Virginia Benz
Dave Jolley
Janet Donaruma
Bill Hamilton/Lloyd Rosevear

TRUMPETS
John Gatchell—lead
Bob Millikan
Tom Rheam
Dean Pratt (flugel horn)
John Eckert (flugel horn)

PIANO—Johnny Knapp
BASS—Joel Rolff
GUITAR—Jeff Layton
DRUMS—Barry Lazarowitz
CONGAS—Joe Daddiego
COPYIST—Keith Cooper

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This album must be played at

45rpm

at maximum volume

I dedicate this album to my brothers & sisters, Persons With Aids, who now live & die in fear.

SIDE ONE

1. Swing Low Sweet Chariot
2. Let's Not Chat About Despair
3. Double-Barrel Prayer
4. Birds of Death

SIDE TWO

5. You Must Be Certain of The Devil
6. Let My People Go
7. Malediction
8. The Lord Is My Shepherd

Diamanda Galas: all vocals, Hammond organ, piano, synthesizers, & keyboard bass. Charlie Terstappen: drums. Kurt Schmidt: guitar on Double-Barrel Prayer & Birds of Death. Peter Zimmermann: percussion on Birds of Death. Thanks to Naut Humon for providing string samples on Let's Not Chat About Despair.

All music by Diamanda Galas (except Swing Low Sweet Chariot & Let My People Go (Go Down Moses)). All words except italicised excerpts below by Diamanda Galas: 1. excerpt from The Gloria Mass (in Double-Barrel Prayer) 2. excerpt from Psalms 58 & 59 of The Old Testament (in You Must Be Certain of The Devil)

Album produced by Gareth Jones & Diamanda Galas at Studio Hansa, Berlin 1987. Assistant engineering for drum recording by Pete Schmidt.

Consultation Paul Kendall

Mastered by John Dent at The Exchange

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SWING LOW SWEET CHARIOT

Swing low, sweet chariot
coming for to carry me home

Swing low, sweet chariot
coming for to carry me home.

LET'S NOT CHAT ABOUT DESPAIR

You who speak of crowd control, of karma,
or the punishment of god,

Let's not chat about despair.

Do you fear the cages they are building in
Kentucky, Tenessee and Texas
while they're giving ten to forty years to find a cure?

Let's not chat about despair.

Do you pray each evening out of horror or of fear
to the savage God whose bloody hand
commands you now to die alone?

Let's not chat about despair.

Do you taste the presence of the living death
while the skeleton beneath your open window
waits with arms outstretched?

Let's not chat about despair.

Do you spend each night in waiting
for the devil's little angels' cries
to burn you in your sleep?

Let's not chat about despair.

Do you wait for miracles in small hotels
with Seconal and Compazine
or for a ticket to the house of death in Amsterdam?

Let's not chat about despair.

Do you wait in prison for the dreadful day
the office of the butcher comes to carry you away?

Let's not chat about despair.

Do you wait for saviors at the paradise to come
in laundry rooms, in toilets, in cadillacs?

Let's not chat about despair.

Are you crucified beneath the life machines
with a shank inside your neck
and a head which blossoms like a basketball?

Let's not chat about despair.

Do you tremble at the timid steps
of crying, smiling faces who, in mourning,
now have come to pay their last respects?

Let's not chat about despair.

In Kentucky Harry buys a round of beer
to celebrate the death of Billy Smith, the queer,
whose mother still must hide her face in fear.

Let's not chat about despair.

You who mix the words of torture, suicide, and death
with scotch and soda at the bar,
we're all real decent people, aren't we,
but there's no time left for talk.

Let's not chat about despair.

PLEASE DON'T TALK ABOUT DESPAIR.

DOUBLE-BARREL PRAYER

The dogs have come today
The dogs have come to stay
It's time to get your gun out
And drive the dogs away

They can smell your blood inside
It's too late to go and hide
The dogs are on their way
Prepare yourself today

Glory to God in the highest
and on earth peace to men of good will.

We praise thee; we bless thee;
we adore thee; we glorify thee.
We give thanks to thee for thy great glory.

O Lord God, Heavenly King,
God the Father Almighty,
O Lord, the only begotten son, Jesus Christ,
O Lord, Lamb of God, son of the Father.

The dogs know when you're sleeping
They know when you're awake
How fast your heart is beating,
So be ready, or be late.

They'll drag you by the collar,
And take you through the town
Your friends can help no longer
Once your ass is on the ground

Thou who takest away the sins of the world,
have mercy upon us and receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

For thou art holy,
thou only art the Lord, thou only, Jesus Christ, art most high,
with the holy ghost in the glory of God the Father.

The dogs have come today
The dogs have come to stay
The dogs want you to pay
And this is what I say

The trick to saying prayers
When the devil's in the fray
Is to help god pull the trigger
On the dogs this judgement day

AMEN.

BIRDS OF DEATH

Comes the night
comes the cold
comes the face
of the one I love

I see the birds
between the rocks
the crows that knew your name
and came on time

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

I see your eyes
we held your hands
what did you think about
until the angels came

Birds that love you know
what you know now
could have stopped them
from holding you down

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

Friends and lovers
the night draws near
your eyes don't fool her
who knows your fear

Birds of death
I've seen you all before
birds of love cry
"This lover's no more!"

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

What's the answer
to the week of 10,000 days?
Your soul is now my destination
until the blackbirds come

YOU MUST BE CERTAIN OF THE DEVIL

Welcome welcome welcome
welcome to the Holy Day
brother brother brother
sister sister sister
you must be certain of the Devil on the Holy Day
You must be certain on the Holy Day

The flies are coming, mother
and the end of the day
the flies are coming, daddy
to steal my soul away
the flies are coming, sister
serve your brother while you may
welcome to the Holy Day
welcome to the Holy Day

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
because he's master of the game
You must be certain of the Devil
right now.

It's time to take sides
don't wait up for nobody
It's time to realize
there's no victim but the willing
It's time to recognize
No-one waits for the dead man
No-one but the Lord of the Flies
No-one but the Lord of the Flies

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
or you'll lose your aim
You must be certain of the Devil
right now.

Deliver me from mine enemies, O my God:
defend me from them that rise up against me.
Deliver me from the workers of iniquity, and
save me from bloody men.
Be not merciful to the wicked trans-
gressors: They run and prepare themselves
without my fault: awake to help me and behold:
They belch out with their mouth: swords *are* in
their lips: for who, *say they*, doth hear?
But thou, O Lord, shall laugh at them. The God
of my mercy shall let me see *my desire* upon
mine enemies.
And at evening let them return, *and* let them
make a noise like a dog, and go round about the
city. Let them walk up and down for meat, and
grudge if they be not satisfied.
***Because of* his strength will I wait upon the: for**
God *is* my defense. Scatter them by thy power
and break their teeth, O God, in their mouth:
BREAK OUT THE GREAT TEETH OF THE
YOUNG LIONS, O LORD AND WHEN HE
BENDETH HIS BOW TO SHOOT HIS
ARROWS, LET THEM BE CUT IN PIECES!
Bring them down, O Lord, our shield.

(excerpts from Psalms 58 and 59 from The Old Testament).

You must be certain of the Devil
because he knows your name.
You must be certain of the Devil
because he's counting on your shame.
You must be certain of the Devil
because he's certain of you.
You must be certain of the Devil
right now.

The good man is present on the Holy Day.
The good man is ready on the Holy Day.
The good man is steady on the Holy Day.
Welcome to the Holy Day.

The key to the city
is to the man who doesn't run
the key to the city
is to the man who takes a gun
they key to the city
is to the man who keeps his friend
and to the man who doesn't leave him till the end.

The road to the city is paved in desolation.
The road to the city is paved in tribulation.
The road to the city is paved in desperation.

Welcome to the Holy Day.

The road to the city is paved in resignation.
The road to the city is paved in desertion.

Welcome to the Holy Day.
Welcome to the Holy Day.

LET MY PEOPLE GO

The Devil has designed my death
and he's waiting to be sure
that plenty of his black sheep die
before he finds a cure.

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

The firm hand of the Devil now
is rocking me to sleep
I force my blind eyes open, Lord
But I'm sinking in the deep.

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

I go to sleep each evening now
dreaming of the grave
and see the friends I used to know
calling out my name.

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine.

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine.

O Lord Jesus, here's the hand from those below:
The eight legs of the devil will not let my people go.

MALEDICTION

The arms that you cut off that Sunday night
of the youngman who ran screaming through the street,
streaming blood in trails of terror,
are the arms that point me to my door,
which forsaken by the blood of Jesus,
invites the Devil, who now waits for me outside.

The arms that you cut off that Sunday night
are the arms that point me to the red eyes
of the pentecostal killers and the black eyes
or the roman catholic killers and the blue eyes
of the pinhead skinhead killers,
and the dirty angel does his target practice night and day,
making ready now to steal my soul away.

The arms that you cut off that Sunday night
are the arms that wait between my T.V. and my gun,
while the winks and smiles of singing debutantes and eunuchs
whisper,
"We don't want you, Unclean, lying there in vomit, filth
and perspiration,
coming back with Jesus or with Elvis from the dead."

The arms that you cut off the body
of the screaming youngman
dance before my eyes the endless murder of my soul
which, taunted every hour by open windows,
has kept itself alive with prayer,
but not for miracles,
and not for heaven.
Just for silence
and for mercy
until the end.

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he
leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths
of righteousness for his name's sake.
Yea, though I walk through the valley of the sha-
dow of death, I will fear no evil: for thou art with
me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence
of mine enemies: thou annointest my head with
oil; my cup runneth over.
Surely goodness and mercy shall follow me all
the days of my life: and I will dwell in the house of
the LORD for ever.

LISTEN, MAN.
IT MAY SOON BE TIME
FOR YOU TO GUARD A DYING MAN
UNTIL THE ANGELS COME.
LET'S NOT CHAT ABOUT DESPAIR.
IF YOU ARE A MAN (AND NOT A COWARD)
YOU WILL GRASP THE HAND OF HIM DENIED BY MERCY
UNTIL HIS BREATH BECOMES YOUR OWN.

marcia berman Sings malvina reynolds'



TURN IT UP!
43$ 100

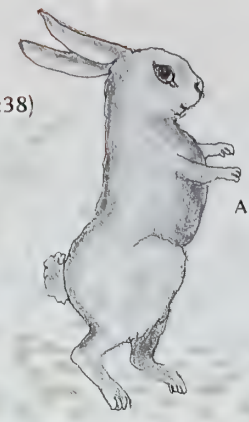
and other songs for children

LYRIC SHEET INSIDE
B/B RECORDS B/B 112
33 1/3 RPM Stereo

Side 1:

I Live In A City (2:30)
Johnny Built A House (2:08)
Place To Be (2:06)
You Can't Make A Turtle Come Out (1:38)
Artichokes (1:05)
Eight Candles (2:20)
Jenny Fell Down (1:22)
Morningtown Ride (2:31)

MARCIA BERMAN SINGS MALVINA REYNOLDS'



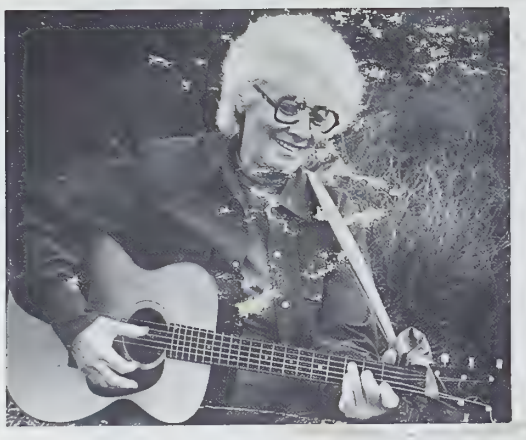
rabbits dance

AND OTHER SONGS FOR CHILDREN



Side 2:

Magic Penny (2:48)
Move Over (1:06)
Rabbits Dance (2:10)
In The Dancing (3:00)
Mommy's Girl (1:42)
In Bethlehem (2:50)
The Pets (1:40)



Malvina Reynolds (1900-1978)

Malvina Reynolds is probably best remembered for her spoof on American life, "Little Boxes." She always said that getting the expression "ticky-tacky" into the dictionary was one of her proudest accomplishments — it was indeed a rare feat. But she was also one of the most prolific song writers in our history and managed to achieve her own special niche in the world of creative artistry. She had a Ph.D. in English (from the University of California, Berkeley) but taught only briefly, preferring other outlets for her message. Although she was not a folksinger, she knew folk tradition very well and was able to build her own repertoire on incidents and issues which in former times would have provided the material for ballads and broadsides. But most important to her was the idea of equality and opportunity for all. And she felt that the best way to accomplish that was to give young people a repertoire of songs that would make them proud to be members of the human race. Because Marcia Berman takes the same approach, Malvina delighted in supplying her with songs and information. There is, for my money, no better combination than Malvina Reynolds and Marcia Berman. And no one would have been happier about this record than Malvina herself.

Gene Bluestein
California State University
Fresno

This album is dedicated to Malvina Reynolds and to the Women's International League for Peace and Freedom

Credits:

All songs, words and music by Malvina Reynolds.
Record Production: Marcia Berman & John Bucchino
Musical Direction: John Bucchino
Lead Vocals: Marcia Berman
Instrumental & Vocal Arrangements: John Bucchino
Musicians: John Bucchino-*Piano, Synthesizer* (Yamaha DX-7)
Percussion
Miriam Cutler-*Clarinet*
Kazu Matsui-*Shakuhachi*
Dave Zeitlin-*Guitar*
Additional harmony vocals:
Magic Penny (Uncle Ruthie Buell)
In The Dancing (John B., Miriam Cutler, Carol Merrill)
In Bethlehem (John B., Carol M.)
Eight Candles (John B., Carol M.)
Morningtown Ride (John B., Dave Zeitlin)
***CAMAL Chorus:** Peter Alsop, Uncle Ruthie Buell, Dan Crow, Miriam Cutler, Mallory Pearce, J.P. Nightingale (John & Pam Wood), Patty Zeitlin
Art Direction: Jan Steward
Cover Illustration: Jan Steward
Copy: Julie Troup
Photo of Marcia: Stefan Merken
Photo of Malvina: Phiz Mezey
Engineer: Don Holden
Recorded: at HM Recording Studio, Los Angeles, CA
Production Coordinator: Takeda Record Service
Mastered: Richard Simpson

Special Thanks to Serge Hovey
and to the children of the John Adams Child Development Center in Santa Monica, The Bluestein Family, Ruth Burnstein, Children's Book and Music Center, Marv Grayson, Rose Honda, Esther Hovey, Janice Hubbard, James Pearce, Peter Pearce, Miriam Sherman and Docia Zavikovsky

*CAMAL — Children's Artists Making A Living

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570 N. Arden Blvd., L.A. CA 90004
(213) 460-4387



Marcia Berman

It would be hard to imagine a nursery school that didn't have several of Marcia Berman's albums in frequent use. She has recorded ten albums for children during thirty creative years. Singer, songwriter and teacher, her songs speak directly to the emotions of children, helping young people to express and accept their feelings.

Marcia is a graduate of the University of California and is a former kindergarten and elementary school teacher. She first met the legendary Malvina Reynolds in 1955 and for many years they shared their love of folk songs and children's music. That rich association now finds a delightful expression in this album, the most recent in Marcia Berman's distinguished musical career.

OTHER ALBUMS BY MARCIA BERMAN:

Cloud Journeys, Dance-A-Story; Sing-A-Song
(B/B Records) with Anne L. Barlin

Won't You Be My Friend, I'm Not Small, Spin Spider Spin, Everybody Cries Sometimes,
(Educational Activities, Inc.) with Patty Zeitlin

Rainy Day Songs Rainy Day Dances
(Educational Activities, Inc.) with Patty Zeitlin and Anne L. Barlin

Activity Songs For Kids — Songs By Marcia Berman
(Folkways Scholastic Records)

Winter Concert



LIVE FROM

RHAM HIGH SCHOOL

Hebron, Conn.

Symphonic Band - Dance Band - Mixed Chorus - Girls Chorus

RHAM HIGH SCHOOL WINTER CONCERT

LIVE FROM THE
RHAM HIGH GYMNASIUM
DECEMBER 18, 1966
FEATURING THE
SYMPHONIC BAND MIXED CHORUS
DANCE BAND GIRLS CHORUS
UNDER THE DIRECTION OF
Mr. Robert Clowes and Miss Beverly Gauthier

SIDE I

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

1. SCYTHIAN OVERTURE — Richard Walker
2. CONVERSATION FOR CORNET — Clare Grundman
   Robert Price-Trumpet Solo
3. THE WESTMINSTER WALTZ — Farnon-Osterling
4. THE GALLANT MEN — John Cacavas

MIXED CHORUS - Miss Beverly Gauthier - Director

5. MARY AND THE CHILD — Louise Grant
6. I WONDER AS I WANDER — Appalachian Carol
   Patricia Porter-Soprano Solo
7. LET THE HEAVENS BE GLAD — C. Alexander Peloquin
   Cynthia Raymond-Alto Solo

SIDE II

DANCE BAND - Mr. Robert Clowes - Director

1. TEQUILA — Rio-Mclin
   Cynthia Malecky-Tenor Sax Solo
2. WIPE OUT — The Surfaris-Warrington
   David Price-Drum Solo

GIRLS CHORUS - Miss Beverly Gauthier - Director

3. THE NATIVITY — Miklos Rozsa
   Victoria Young-Soprano Solo
4. LULLABY FOR CHRISTMAS EVE — King-Webster
5. SLEIGH RIDE — Anderson-Parish
   Cynthia Raymond-Bells

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

6. DAYS OF GLORY — John Cacavas
7. OF FESTIVE BELLS AND ANCIENT KINGS — Charles R. Spinney
8. HOSTS OF FREEDOM - March — K. L. King

SYMPHONIC BAND MEMBERS

PICCOLO

Sherry Brunell

FLUTES

1st Bonnie Brunell
Karen Musler
2nd Deborah Wythe
Mary Belden

CLARINETS

1st Karen Berk
Susan Drew
Rebecca Donahue
2nd Patricia Berglund
Joyce Pomprowicz
Guy Nicolo
David Vaughan
3rd Thomas Kasyan
Pricilla Lippincott
Rosemarie Bonneau
Beverly Hill
Michael Mailhot
John Plante

BASS CLARINETS

David Moe
Gail Ransom

ALTO SAXOPHONE

1st George Hopkins
2nd Robert Agnew

TENOR SAXOPHONE

Errol Boober

BARITONE SAXOPHONE

Lee Pallas

TRUMPETS

1st Robert Price
Frank Rival
2nd Henry Dombrowski
Richard Osborne
3rd Douglas Gould
Gary Muisner

FRENCH HORNS

1st Dawn Price
2nd John McGuire
3rd Linda Reid
4th Deborah Kinney

TROMBONES

1st Gary Stebbins
2nd Kathleen Horton
3rd David Andrade

BARITONES

Robert Shofner
George Temple

SOUSAPHONE

Raymond Brunell

PERCUSSION

Nancy Denoncourt
Cynthia Malecky
David Price
Delton Dunnack

STRING BASS

John Zimmer

TYMPANI

Cynthia Raymond

BELLS

Pamela Law

DANCE BAND MEMBERS

SAXOPHONES

1st Alto Cynthia Raymond
2nd Tenor Cynthia Malecky
3rd Alto George Hopkins
4th Tenor Errol Boober
Baritone Lee Pallas

TRUMPETS

1st Robert Price
2nd Frank Rival
3rd Henry Dombrowski
4th Dawn Price

TROMBONES

1st Gary Stebbins
2nd Robert Shofner
3rd Kathleen Horton
4th Steven McGuire

RHYTHM

Piano - Douglas Gould
String Bass - John Zimmer
Drums - David Price

GIRLS CHORUS MEMBERS

SOPRANO I

Horton, Kathy
Lloyd, Pamela
Marquis, Paulette
Porter, Patricia
Price, Dawn
Ratti, Patsy
Verona, Lynn
Young, Vicky

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora-Lee
Packard, Carol
Palmer, Rachel

ALTO

Anderson, Kathleen
Horton, Debbie
McBride, Barbara
Mott, April
Packard, Janis
Raymond, Cynthia
Wythe, Debbie

MIXED CHORUS MEMBERS

SOPRANO I

Attardo, Donna
Billiel, Laurie
Campbell, Barbara
Donahue, Charlene
Horton, Kathy
Ives, Barbara
Lloyd, Pamela
MacDonald, Caren
Marquis, Paulette
Perham, Roxanne
Palliardi, Frank
Porter, Patricia
Price, Dawn
Ratte, Patsy
Saglio, Joan
Verona, Lynn
Wazer, Joan

BASS

Canny, Mike
Price, Bob
Rival, Frank

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora Lee
Packard, Carol
Palmer, Rachel

ALTO

Horton, Debbie
Johnson, Denise
McBride, Barbara
Packard, Janis
Raymond, Cynthia

TENOR

Allen, Bob
Devine, Pat
Mott, April
Temple, George

RHAM BAND COUNCIL

President - Robert Price
Vice President - Nancy Demoncourt
Secretary - Karen Berk
Treasurer - Raymond Brunell

CHORUS OFFICERS

President - Patricia Devine
Vice President - Marilyn Ellis
Secretary - April Mott
Librarian - Charlene Donahue
Publicity - Sherryl Brunell

RECORDING ENGINEER - Robert Haight

MONTILLA

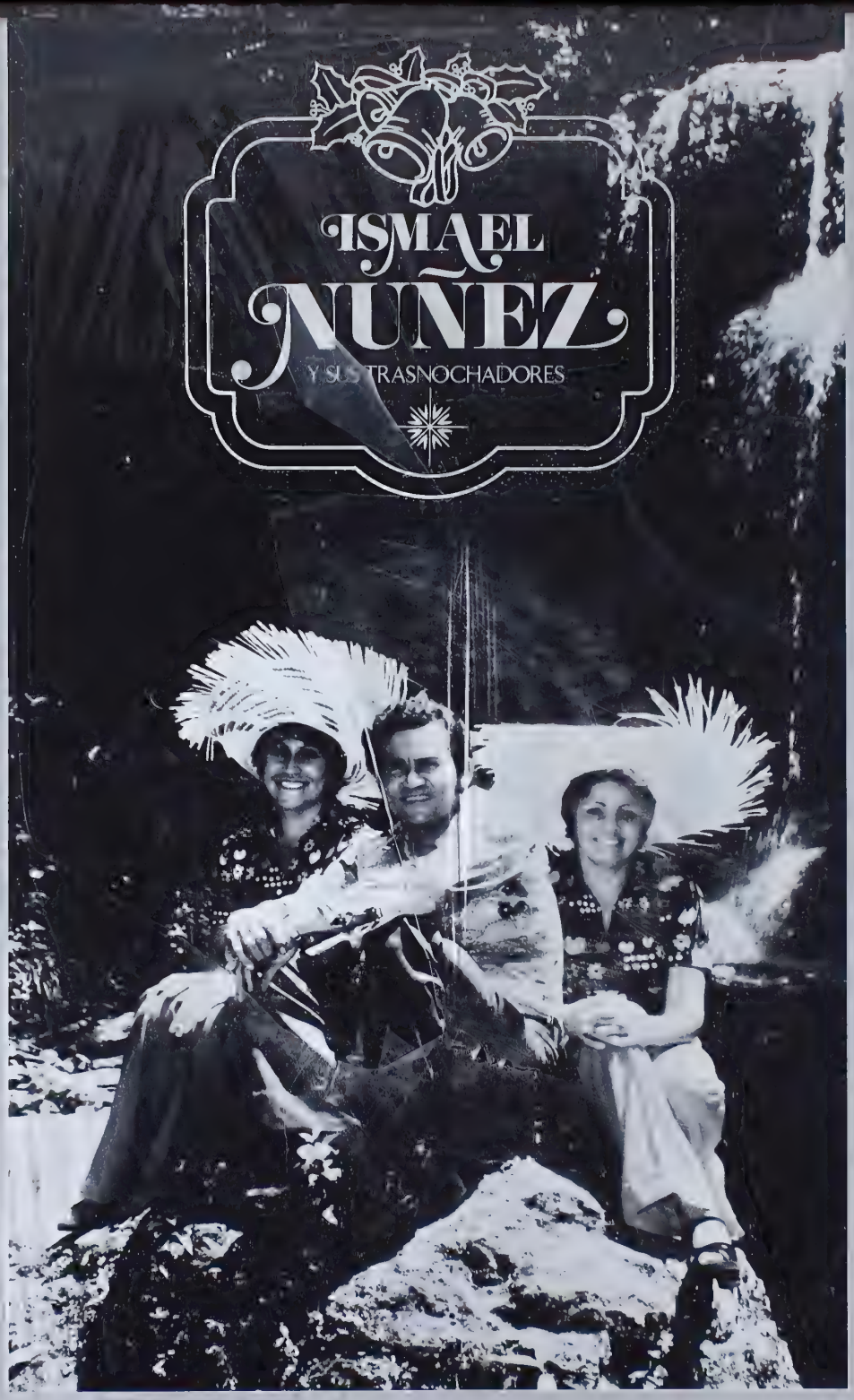
FM-276 STEREO

ISMAEL NUÑEZ

Y SUS TRASNOCHADORES



Mandame Un Retrato • Sube Nene Sube
Pa La Cama Cheo • Nuestras Tradiciones
. . . Y Otros Exitos



Lado A

1. **SUBE NENE, SUBE**-Trulla
(Cheo Pérez)
2. **ME DEJAS, NO SE POR QUE**-Trulla
(Ismael Núñez Pratts)
3. **CAMPANAS DE NAVIDAD**
(Ismael Núñez Pratts)
4. **EL SER QUE SE ADORA**-Trulla
(Carmelo Cruz)
5. **MANDAME UN RETRATO**-Guaracha
(Daniel Pérez)
6. **SANTA CLAUS**-Guaracha
(William Rivera)

Juan Ruiz (El Lareñzo): Cuatro
Willy Infante: Guitarra
Caco Fernández: Bajo
José Pagán: Güiro
Pellín: Bongo

Lado B

1. **EN LOS ESTADOS UNIDOS**-Guaracha
(Fidel Pérez)
2. **TENGO QUE OLVIDARTE**-Trulla
(Carmelo Cruz)
3. **CONSEJO NAVIDEÑO**-Guaracha
(Wito Jiménez)
4. **LA NOCHE BUENA MODERNA**-Guaracha
(Angel Alemán)
5. **PÁ LA CAMA, CHEO**-Trulla
(Cheo Pérez)
6. **NUESTRAS TRADICIONES**-Trulla
(William Rivera)

Coro: Carmita, Lina, Wito, Raul
Canta: Ismael Nunez

MONTILLA
FM-276 STEREO

MADE IN U.S.A. © 1975
SPANISH WORLD RECORDS, INC.
151 WEST 14TH ST., N.Y.C.

ISMAEL NUÑEZ Y SUS TRASNOCHADORES

Designed Printed Fabricated by Lee Myles Assoc Inc NYC

Waldemar Kocon



SUCH IS LIFE

TAKIE • ŻYCIE

INTERTONE • 1990

«... It is my sincerest wish to see Your talent grow in the western hemisphere. I also wish that, not forgetting Warsaw, Your words and the essence of Your songs might fortify Polish hearts in the name of our Polish unity...»
With these words Joseph Cardinal Glemp, the Primate of Poland, greeted Waldemar Kocoń in 1982.

Waldemar Kocoń, the well - known and respected Polish author and artist, has been living permanenty in the United States since 1981. With a strong, rich and colorful voice he is able to express the Poles' pain and anger, their love, and hope. His graphic and emotional interpretation moves and carries away both Polish and non - Polish audiences.

While on concert tours in major cities of the United States, Australia and Canada, Kocoń is always greeted with the greatest recognition, which he fully deserves. Invited by leading Polish organizations, his plans call for visiting major Polish communities throughout the world.

In a song, which constitutes a brief artistic form, Waldemar Kocoń tells the history of a nation, depicts the division of the immigrant's soul torn between two worlds - the crisis and pain of being torn between the country of residence which welcomed him, and the mother - country, the love for which he can never give-up.

Roman Puciński

TAKIE ŻYCIE

SUCH IS LIFE

Waldemar Kocoń

SIDE A

NAUCZONO MNIE JAK ŻYĆ (I WAS TAUGHT HOW TO LIVE) W. Kocoń/ W Kocoń	3:08
DLA CIEBIE POLSKO (FOR YOU POLAND) W Kocoń/ W Kocoń	4:20
JAKIM PRAWEM? (BY WHAT RIGHT?) W Kocoń/ W Kocoń	4:00
OSTATNIE KAZANIE (THE LAST SERMON) W Kocoń/ W Kocoń UTWÓR POŚWIĘCONY PAMIĘCI KS. J. POPIEŁUSZKI	4:50
KRÓLOWO JASNOŚCI (O, QUEEN OF BRIGHTNESS) W Kocoń/ W Kocoń	4:10

SIDE B

TAKIE ŻYCIE (SUCH IS LIFE) W Kocoń/ W Kocoń	3:55
NIE NARZEKAJ (DON'T COMPLAIN) W Kocoń/ W Kocoń	3:36
THE GREATEST PERFORMANCE OF MY LIFE (NAJWIĘKSZE PRZEDSTAWIENIE MEGO ŻYCIA) Sandro - Anderle / R/ J. Allen A.S.C.A.P.	3:48
ESA TRISTE GUITARRA (THAT SAD GUITAR) (SMUTNA GITARA) M. Alejandro/ A Magdalena A.S.C.A.P.	4:42
WIELKI TARG (THE GREATEST BAZAAR) Wł. Korcz/ W Młynarski A.S.C.A.P.	4:02

ALL ARRANGEMENTS, KEYBOARD AND DRUM PROGRAMMING BY
JANUSZ PIĄTKOWSKI





sound impressions inc.
110 river rd. • des plaines, il 60016 • 297-4360

INTERTONE 102

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WALDEMAR KOCON

Guitars by Dan Soto. Recorded and mixed by John Nevin. Assistant Engineer Kathy Yore. Mastered by Ron Lewter.
Photography by Waldemar Kowal and Tom Panenko. Art Cover: Kowal Design Studio.

1986 MADE IN USA

WALDEMAR KOCOŃ



«...Życzę Panu, aby Jego talent owocował na drugiej półkuli, aby pamiętając o Warszawie słowem swoim i treścią swojej pieśni krzepił Pan polskie serca w imię naszej, Polaków jedności...» Tymi słowami zwrócił się do W Koconia w 1982 roku, w jednym ze swych listów Prymas Polski, Kardynał Józef Glemp.

Waldemar Kocoń znany i ceniony wykonawca od 1981 roku mieszka na stałe w USA.

Obdarzony silnym, bogatym w najróżniejsze odcienie głosem W. Kocoń - wyraża naprzemian Polaków ból i gniew, ich miłość i nadzieję.

Szalenie sugestywny sposób interpretacji, z jednej strony wyraźnie emocjonalny, z drugiej artystycznie z perfekcją wyważony sprawia, iż W. Kocoń - łatwo porywa publiczność.

Odsłaniając kulisy emigracyjnej duszy ujawnia tej duszy rozdarcie między dwoma światami. Rozdarcie między krajem obecnego przebywania, który podaje przyjazną dłoń milionom emigrantów, a ojczyzną - matką z miłości, do której wyleczyć się nie sposób. Koncertując w największych miastach Ameryki, Australii, Kanady (artysta zapraszany przez liczące się organizacje polskie ma w planie odwiedzić największe ośrodki polonijne na całym świecie) W. Kocoń spotyka się z największym uznaniem, uznaniem na które w pełni zasługuje.

Roman Puciński

SP 77010




Here we are in the seventies. Vietnam... and unjust, disagreeable dope laws. The release of the Pentagon Black Diaries, etc. So in light of the current Funny World Situation we live in and with our distinct longing for laughter in the face of disaster, may we offer you the Hard Rock Comedy of one Chicano (Cheech) and one Chinese (Chong) in hopes that laughing with tears in the eyes does not become the national pastime...
Cheech and Chong
SP 77010
Distributed by A&M Records, Inc., P.O. Box 762, Beverly Hills, California 90213
SIDE UNO / 1. Blind Melon Chitlin' 4:29 / 2. Wink Dinkaroon 2:07 / 3. Acapulco Gold Filters 2:49 / 4. Vietnam 9:08 / 5. Trippin' In Court 5:57
SIDE YE 1. Dave 1:34 / 2. Emergency Ward 3:30 / 3. Welcome to Mexico 2:49 / 4. The Pope Live at the Vatican 1:50 / 5. Cruisin' with Pedro de Paces 3:55 / Waiting for Dave 5:03
Produced by Lou Adler / Engineer: Norman Kinney / Art Direction: Roland Young / Illustration: Joe Garnett / Album Design: Chuck Beeson / Photography: Jim McCrary
ODE RECORDS INC.
Material written and performed by Cheech and Chong; Published by India Music Inc.

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50'S

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

Side One

1. Civil Defense (No Talking) 3:07
2. Public Schools 1:56
3. School Lunch 1:50
4. The Sex Impulse 4:00
5. "Fabulous 50's" 2:45
6. Substitute School Teacher 2:00
7. Starting Your Car :53
8. F.M. Disc Jockey 2:59
9. New York City Animals 1:25
10. All Night Groceries 1:00
11. The Panhandler 1:18

Side Two

1. Public Service Commercials 1:35
2. My Little Margie 1:43

Comemercials:

3. Kraft :39
4. Peg Bracken :26
5. Zentol 1:16
6. Raid 1:08
7. Shell and Amoco 1:56
8. Our Gang 3:40
9. Musical Instruments 1:55

Athletics:

10. Yankee Junior 1:35
11. Ballplayers Talk :56
12. Halftime Shows 2:43
13. Words 1:36
14. The Foreigner :23
15. Childhood Myth 1:03
16. Middle Class Educated Blues 3:16
17. School Assembly 2:38
18. James Abram Garfield 1:04

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BRUT

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50's

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

This is the Robert Klein radio album. It is almost identical to the regular commercial version. What we have done is edit, or bleep out any words that we felt might not be playable on your radio station.

We have also banded the tracks to facilitate easy cueing. We feel that Robert's humor has a broad appeal that can be adopted to any style or format of radio programming. Hopefully, this radio version will make your job easier.

We hope you will, however, have the time to listen to the regular album first. Once familiar with the material you, of course, are the best judge of what is suitable for your audience.

Thank You & Enjoy

Neil Bogart

Co-President
The Buddah Group.

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JIMINEZ, J.

JOSE JIMENEZ
TALKS TO TEENAGERS OF ALL AGES

and WHUS

KAPP



MONO KL-1304

JOSE JIMENEZ TALKS TO TEENAGERS (OF ALL AGES)

STARRING

BILL DANA

FEATURING

THE LOVELY

DON HINKLEY

JIMINEZ,J

KAPP

KL-1304

WHUS

SIDE 1

1. THE CHEERLEADER 3:05
2. THE VOCATIONAL GUIDANCE COUNSELOR 3:39
3. THE ETIQUETTE EXPERT 10:17

SIDE 2

1. THE BASEBALL STAR 2:58
2. TEENAGE PROBLEMS 2:15
3. THE HISTORY LESSON— CHRISTOPHER COLUMBUS 3:16
4. THE MARRIAGE COUNSELOR 2:23
5. ANOTHER HISTORY LESSON— GEORGE WASHINGTON 2:10
6. MY ALMA MATER 4:10

All material written by Bill Dana, Bill Persky and Sam Denoff, and published by Bill Dana Publishing Company, ASCAP.
Produced and edited by Mickey Kapp

This album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly...thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

JUDY SEAL, my attractive and efficient secretary, who brought me coffee when I most needed it. **NAOMI BARNES,** my attractive and efficient housekeeper, who brought Judy Seal when she most needed it. **MARALYN TURNER,** my attractive and efficient friend who said certain things were funnier than others. **AL ROTHSTEIN,** who cooperated with us. **BRIDGET BARDOT,** who didn't. **EDWARD G. ROBINSON** for his great job in Little Caesar. **MACE NEUFELD, SHERWIN BASH, PAUL ROSEN,** who as my managers hung around a lot. **DAVID LICHT,** my business manager, who will write this off as a capital loss. **BILL LYON** and **HOWARD BRANDY,** my publicists who have made Lyon and Brandy household names. **THE EDITOR IN CHIEF OF LIFE MAGAZINE** for the cover story. It went like this: "there were these two covers..." **EMERSON COLLEGE** for the use of the cap and gown. **MIKE HOWARD'S LEADING MAN** for the Italian sweat shirt. **JACK ELLIOTT** and **BOBBI GERSHON** for getting married suddenly. **ELLIOT ALEXANDER** for his sage counsel re the stock market. **JEANE** and **CHARLES ANDREWS** for being good friends of Bill and Fay Harbach. And **NICK VANOFF** and **DWIGHT HEMION** for staying as sweet as they are. **BOB ARTHUR** who would have been involved if there was any music on this thing and his wife **MIKE** who has a funny name for a wife. **ALMA COGAN** who was out of town. **GEORGE SCRIMSHAW,** Quincy High School, 1942. **DR. IRVING NEWMAN,** who held back the news until after the recording session. **CY COLEMAN** for lending me his apartment a long time ago. **GENE WOOD** for telling me to go into show business anyway. **FABIAN** for his great impression of Sal Mineo and **SAL MINEO** for his great impression of Gene Krupa. **MORT SAHL** for the gift of his watch. **ABE LASTFOGEL** and **SAM WEISSBORD** for accepting their 10 percent graciously. **TOMMY JEFFERSON** for his really great declaration of independence. **LEONARD STERN** who said "I am Leonard Stern." **ANNA SANTORO** who understood me as a child. **GEORGE** and **ANTOINETTE SOLE** who were understanding about the rent. **TOM POSTON,** who moved out just in time. **KAI SODERMAN,** one of the really great singing insurance men. **NORMA SARGENT,** who knows Herb intimately. My mother **DENA SZATHMARY** who is maternal but nice. **AL, LEE, IRVING, MONICA, ARTHUR, JANE, ROBERT, HELEN, SAM, FANNY, DEBBY, SUSIE, ELLIOT, SID, VERA, BRUCE, JOHN, RUTH, BOB, KAREN, IRENE, ELIZABETH, MY FAT AUNT ETA, UNCLE LOUIS, AUNTIE MARION, UNCLE SID, AUNT SADIE** and **AUNT BESSIE** for being affectionate relatives. **ENRICO** and **SUZI BANDUCCI,** for free drinks at the Hungry i. **TONY** and **ACELA WINSTON** for the use of their yacht, **TONY** and **FRANCESSCA CORTESE** for the use of their Dramamine. **ANDY** and **CLAUDINE WILLIAMS** for getting married so suddenly. **BILL** and **EVY HALL** for being Bill and Evy Hall. And **FRANK SINATRA** who I always like to be associated with in print."

Additional material by CHRISTOPHER COLUMBUS **of Chriscol Productions and** GEORGE WASHINGTON **of Geo-Marth Enterprises.**

BILL DANA

Like I always say, this album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly . . . thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

ROZ SCHRANK, my wonderful secretary who blushed at some of the things we edited out. **RUTH** and **DAVE,** who have been like parents to me. **DON VAN GORDEN,** for the use of his splicing tape. **LYDIA SARASOHN,** who does swell label copy. **JIMMY VAN HEUSEN,** for returning my lighter to Ruth and Dave. **GEM RAZOR BLADES,** for the single-edge ones that really work on tape. **JACK BEEKMAN, LARRY FELDMAN** and **CHARLIE OHLSTEIN,** for their company at the pool. (Their company has since gone public.) **"TWO GUYS FROM UCLA"** who allowed me to smoke in the No Smoking area backstage. **GIL FRIESEN,** for booking **THE HALL. WILLIAM HALL,** for booking Gil Friesen. **DR. CALIGARI,** for the use of his cabinet. **GENGHIS KHAN** and his stepson **SAMMY,** who wrote; but I didn't answer. **GEORGE HARTSTONE** and **NORM GOODWIN,** for showing up at the session. **HARRY ROSEN** and **BOB CHATTON,** for not showing up. **ESTHER WILLIAMS,** for racing me out to the raft. **JACK** and **BOBBI ELLIOTT,** for their November baby. My wife **BETTS** and the kids, **PETEY, LAURIE** and **BUTT,** for allowing me to go to the Coast alone. **ANITA EKBERG** and **RITA HAYWORTH,** for allowing me. **THE 7 ASTRONAUTS,** who gave "the kid" the guts to go on. **DOTTY** and **ED,** for understanding. **GENE ARMOND,** for the brilliant promotion job he will do on this record. **PHIL, MACEY** and **MOISH,** for laughing even before we edited. **MORTY MILLER,** our brilliant attorney for finding the loopholes. **GENTREE CLOTHIERS,** for sewing up the loopholes. **THE 8 GUYS,** who guarded Room 346 in a certain hotel. **ERIC VON STROHEIM,** for his magnificent work in "Five Graves To Cairo." **IRWIN FINK,** who isn't a... **"LANKY" LINSTROT** and **BOB EASTMAN,** the recording engineers, who did all those nice technical things so good. **TOMMY MITCHELL,** for the cover photo and the gin and tonic. **SANDY, HARVEY, JOE, JIM, REGGIE** and "all the gang" down in Tijuana. **GRANT ELLERBECK,** for finishing the recording console in time. **RED SKELTON,** for making me cry at a parade. **MR.** and **MRS. SZATHMARY** for their son, Bill."

MICKEY KAPP

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SIDE ONE

EVEN NICE PEOPLE GET TV
Funk
Puerto Rican Wagon Train
Howdy Doody

CA-CA-AH-AH-DOODY-POO-POO

GRASS
Munchie Monster
The Dealer Man
El Exigente
Lawrence Talbot Turns On
Filtered Prunes

SCIENCE FICTION
U.F.O.
Alien Meets the Wino
Star Trek
Getting High in the Future

SIDE TWO

JESUS IN A DOPE BUST

SISTER JOHN DAMIAN'S VIRGIN SCHOOL

GOLDEN ZITS OF THE FIFTIES

MIND FARTS

NAKED APE

BLACULA MEETS TAR BABY

ABIE'S MAGIC HAT



All material written by
CHRIS RUSH

Published by
LANDRUSH PRODUCTIONS INC., BMI

RECORDED LIVE AT
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Produced by
ALLAN LANDON
& MICHAEL CUSCUNA

Recording and editing engineer—**BOB PREWITT**
Assistant engineers—**JOHANNA PREWITT, DAVID KUNTZ & GEORGE LACCORN**
Special thanks to **PAUL GORGONE, RICHARD SKIDMORE, LINDA MEYER & BOB WARNER**
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Art Direction—**THOMAS HACHTMAN**
Photograph—**MICHAEL SULLIVAN**

STEREO
SD7257

ATLANTIC

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EARTH ELPS-1003

"I Am Curious" (jewish)



SAM MOSS

From a city known for its sports, comes the greatest sport ever, Sam Moss . . . Baltimore's own super salesman of appliances and home improvements. He's warm, he's human, he's honest and he's funny! In this one great album, there's enough material to supply a dozen comics . . . and you can be sure it will. Never mind, the hilarious creativity of Sam Moss will keep right on spinning out new tales, new comments on the human situation as seen through his penetrating, wildly roving eye.

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An hour with Sam Moss is a mind-shaking event. If you don't become addicted to his potent brand of humor, try his fantastic chicken and matzo ball soup!

notes by JACK LUSKIN

Born 50 years ago in East Baltimore, then the teeming center of Baltimore's Jewish community, Sam Moss was nurtured on authentic Jewish humor.

Sam grew up in the bi-lingual "old country" atmosphere that gives authenticity to his performance. Well known in the city of his birth as "salesman extraordinaire," the Appliance and Home Improvement industries have long enjoyed Sam's rollicking, spontaneous humor. In demand as an impromptu entertainer at dinner parties, Bar Mitzvahs and weddings. With this album Sam Moss makes his professional debut.

Sam still makes his home in Baltimore with his loving, adorable wife, Rose, affectionately called Rayzel, his sons, Billy, and Franklin, and adoring daughter, Ivy.

SIDE ONE	
Painting	:35
Hormones	3:55
Toilet Seat Cover	2:57
Noodle Soup	4:00
Vietnam	1:02
Plumber And The Parrot	2:30

SIDE TWO	
Rabbi And The House	3:25
The Examination	:50
Tunnels	4:55
Prostrate	1:55
Nijensky	3:06
Long Island Duck	2:12
Legitimate Theatre	3:30

Arranged, Conceived & Produced by: **JACK LUSKIN**

A Motzah Ball Production

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Printed in U.S.A.

Ramparts editor

ROBERT SCHEER'S

A NIGHT AT SANTA RITA

NARRATED BY

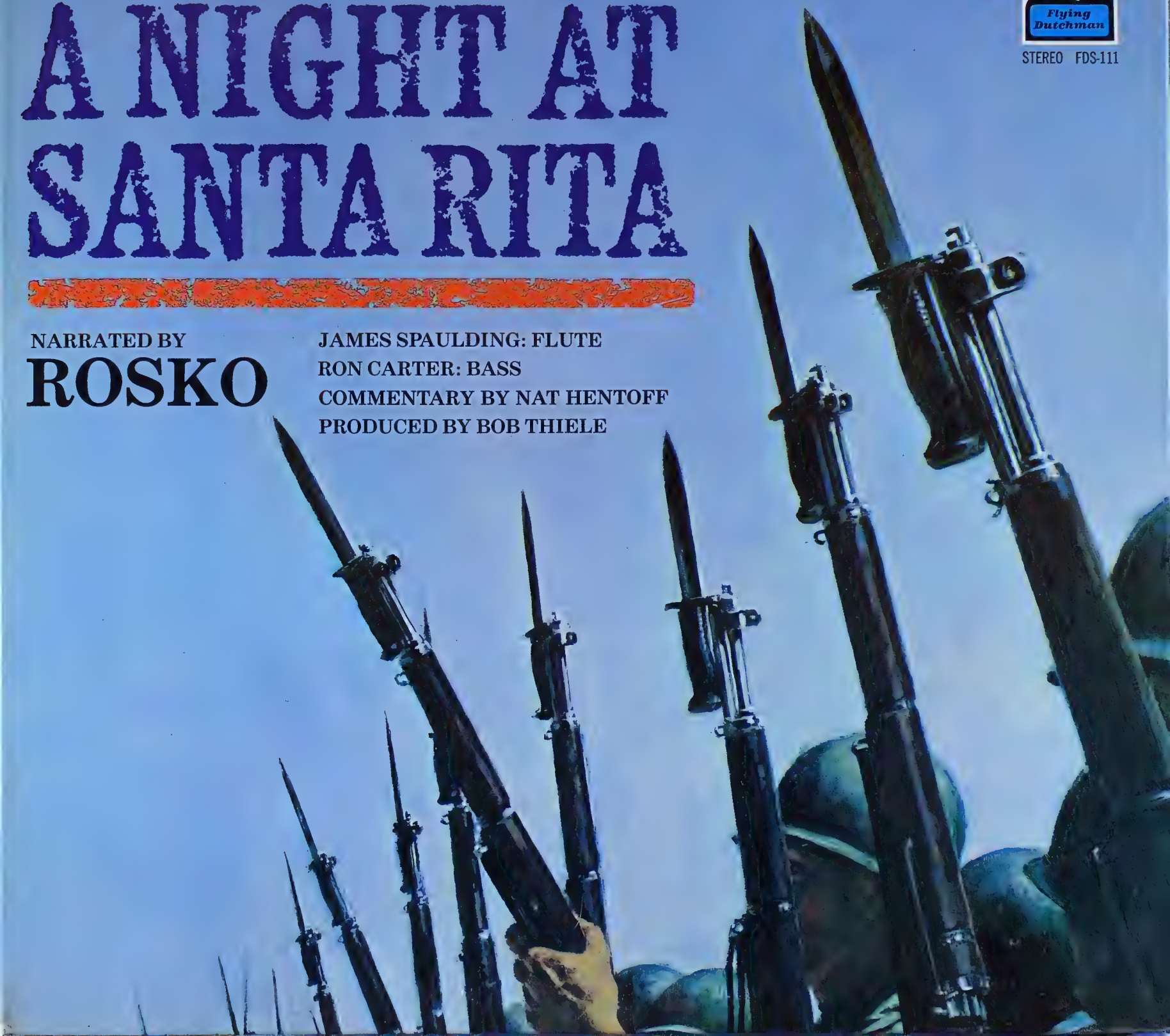
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JAMES SPAULDING: FLUTE

RON CARTER: BASS

COMMENTARY BY NAT HENTOFF

PRODUCED BY BOB THIELE



Flying Dutchman

STEREO FDS-111

Flying Dutchman

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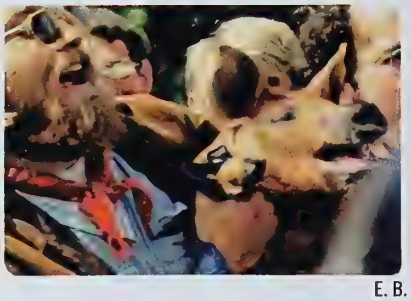
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COMMENTARY BY NAT HENTOFF

PRODUCED BY BOB THIELE



E. B.



E. B.



J. B.



J. B.



E. B.



J. B.



J. B.



E. B.

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BUGALU PARTY

THE LIVELY ONES

MGM
RECORDS

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E-4449

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Never before has any dance or music trend created so much attention for both dancers and musicians as the BUGALU. It is a Happening. The dancer and musician come into a new realm of consciousness and freedom that brings alive individual expression. As individuals, we all seek individuality in our expression instead of likeness to others. That is where the BUGALU is at: A musical form that extends beyond the areas of music and dance to a total social consciousness. □ There is life and feeling, commonly called soul, on these tracks. THE LIVELY ONES have done something unique that represents an evolution out of contemporary sounds. A combination of rhythm and blues soul-rock, that has already caused quite a stir among listening and dancing audiences. □ And there is much, much, more to come from the BUGALU movement... □ Stuart Arrow.

Not too Exciting



THE LIVELY ONES

SIDE I:

1. Bugalu Movement 2:10
2. Working In The Coal Mine 3:21
3. Knock On Wood 3:55
4. She Moved Me 2:23
5. In The Midnight Hour 3:12
6. We Got A Thing That's In The Groove 4:00

SIDE II:

1. You Are My Sunshine 2:45
2. 634-5789 ..... 2:45
3. Take It While You Can 2:37
4. I Got You (I Feel Good) 2:12
5. Hold On, I'm Coming 3:55

An M.C.M. PRODUCTIONS, INC., PRODUCTION / Director of Engineering: Val Valentin / ENGINEER: BILL STAHL
Cover Design: Michael Malatak / Cover Photo: Mark Gottlieb / All Compositions BMI

MGM RECORDS

Bugalu

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SONGS AND INSTRUMENTS OF NORTHERN INDIA

RECORDED IN INDIA



SRLP 8077
RLP 8077

SONGS AND INSTRUMENTS OF NORTHERN INDIA

SRLP 8077
RLP 8077

Whenever possible, we have chosen for the contents of this disc selections in their entirety, regardless of length because we do not believe it is possible to convey to Western ears a correct notion of Oriental music when it is presented in fragmentary fashion.

The classical music of India is the product of centuries of tradition; it is extremely complex in form and texture. The patterns for the subtle designs woven around the basic *ragas* are strictly laid down by tradition. (The *ragas* are forms for the improvisation of melody in a given scale and mood. The word *raga* means "colour," "mood," "passion." Each *raga* is thought suitable for only a certain season or hour of the day.) Folk music is less learned and self-conscious but nevertheless rich and varied in form and often borrows from the classical (the opposite is, of course, also the case). In either type of music, whether one considers the melodic themes or the musical atmosphere, certain rhythmic forms are similar, as are several instruments (although folk musicians have a certain contempt for the classical! Hindu folk music has two main sources of inspiration—religion and nature, but even these two are severely limited in scope. The people of India live according to the rhythm of natural phenomena—the changing seasons, the times of draught and rain, the sowing and the harvesting. Mythology is mixed into these inextricably, and one could say that from no aspect of life are the hands of the gods absent.

SIDE 1

1. TRITALA (*Drums*)

The *duggi* are a type of kettle drum; they come in pairs, one being larger than the other. The same type of drum is found in all of India under different names and in different sizes even among primitive tribes. *Duggi* are much used by folk musicians of the United Provinces and are very often used to accompany the *sahnai* at Benares. In this selection (recorded at Benares in the house of the musician while he was practising on his instruments), the player executes what is called *theka* in *tritala* rhythm—phrases divided into four measures of four beats each.

2. KAJLI (*Oboe and drums*)

This melody is played by an instrumental ensemble—a first *sahnai*, a second *sahnai* for accompaniment, *svaira*, and a pair of *duggi* drums. Following is an account of the instruments involved:

Sahnai: wind instrument with double reed, similar to the oboe in shape and sound. Used by classic and folk artists alike. Popular especially in Benares.

Svaira: wind instrument of same type as *sahnai* with double reed but lower register. Here, it produces the sound of a drone bass.

The first *sahnai* is played by Shri Kanjhiya Lal, member of a family of Benares, which for generations has maintained a great tradition in the art of playing this instrument. This melody, *Kajli*, was recorded at Benares in the course of a meeting of chamber music players.

The climate around Benares is most trying in summer. There is suffocating heat; the earth is brick-dry, and the population lives in expectation of the monsoon. The melody *Kajli* expresses the desire which consumes the people—desire for rain clouds, moisture, and newly growing things. This melody, although folk-inspired, is influenced by classic music and it is finely chiselled and well constructed. Following is a transcription of a Bengal poem for the monsoon season:

Clouds, clouds,
Dark purple clouds, I will give you a jewel box of purple to adorn yourself with
In exchange for your lightning flash.
Let our fields be flooded with water.
May it fall gently, the soft rain!
For the plow lies abandoned indoors,
The farmer perishes in the heat of the blazing sun.
O come, rain, with your smiling face!

3. BHATIALI (*Strings, drums, and bells*)

Bhatiali is a song of the Bengal boatman. The rivers in this region are so wide that in places one cannot see across to the other side. They are a constant threat at the same time as they are the main source of irrigation for the soil. They are symbols both of life and destruction. Their atmosphere of loneliness rouses nostalgia in the boatmen. Following are the words of the song *Bhatiali*. Here, it is not sung but is played by a small instrumental ensemble.

O Boatman, dear man!
Do not cross at this late hour
This stream whose banks you cannot see.
With your battered boat, how can you row against the current?
Look at the sky; the dark is almost here—
You are the one who must steer the boat,
Why should you have to fear the wind and the current against its battered sides?

In this version, there are two themes. One is the *Bhatiali;* the other is a *Baul* melody (see Side 2, Band 4). The selection is played by a group of refugees from Faridpur in eastern Pakistan, and was recorded in Suri in western Bengal. The instrumental group is composed of a *dotara, duggi* drums, and *ghunghur*. The *dotara* is a four-stringed instrument played with a plectrum but sometimes also with the fingers. The body of the *dotara* is made of a single piece of wood and the sounding board is leather. The *ghunghur* is a cluster of bells held in the hand.

SIDE 2

1. BHAJAN (*Song for women, flute, strings*)

In all India are found songs of religious inspiration whose language and form only differ from place to place. Religion is still the essence, the basis of all thought and custom. The theme of this song is the superiority of thought over conventional behavior. Following is the text:

To him who carries Rama in his heart
What matters the road he takes?
His feet walk the dusty roads—
What matter to him the sacred waters of the pilgrimage?
To him whose heart is full of love for others
What matters it if he has no other treasure to give?
To him who thinks of the beauty of Rama
What matters it if he does not call on his name?

This song is in Hindi, the language of Benares. The singer is from Benares and is accompanied by an instrumental ensemble composed of a bamboo flute, two *tabla* drums, and a *tambura* (four-stringed unfretted lute played with fingers to provide an organ-point). The bamboo flute is a typically Bengal instrument but is sometimes found in other regions. In Bengali it is called *banshi;* in Hindi *banshari*. It is a side-blown flute with six holes.

2. MAYANAMOTIR GAN (*Chorus, drums, flute, strings, and cymbals*)

This type of song is rare. It comes originally from the region of Mayamansingh in eastern Pakistan. It is a kind of folk ballad, interrupted by commentary which concerns Queen Mayanamoti who lived in the eleventh century; it describes her grief for her husband, Gibinda, who at the age of twenty-four years abandoned his home and family to devote himself to the search for God. This selection is interpreted by a group of refugees from eastern Pakistan accompanied by *gubgubi* (a little drum), *banshi, dotara,* and cymbals; it was recorded in a public park at Calcutta in the course of a Bengal music and folk dance festival.

3. JHUMUR (*Flute and drums*)

Originally, jhumur is dance-music of the native tribe of Santals who live in the province of Bihar at the end of western Bengal. This melody, in one form or another is spread throughout Bengal and serves frequently as accompaniment for folk dances.

Jhumur, here in a Bengali adaptation, is played on the *banshi* flute (see Side 1, Band 1), accompanied by two *tabla* drums. This selection was recorded in the district of Hooghly in the course of chamber music sessions among friends.

4. BAUL SONG

The *Baul* are the minstrels of Bengal. They are sages and mystics rather than singers and wandering dancers . . . the word *Baul* is doubtless derived from sanskret "batul" which means "clown." But the wisdom of the *Baul* is deeper than that of the classic clown; it has become a philosophy, a metaphysical system. Songs of the *Bauls* are, therefore, of an introspective nature, most often a query about the meaning of life or praise to the glory of God. Their voices are often untrained, characterized by a crude violence reminiscent of the gypsy flamenco. In the tradition of Bengal folk music, the art of the *Baul* is dearly loved as much for the instruction it offers as for musical values. This recording was made in Suri in the region of Birbhum in western Bengal where may be found the most authentic *Bauls*. The singer in this selection is Purna, a *Baul* of twenty years. He accompanies himself on the favored *Baul* instrument, the *gubgubi* (see Side 2, Band 2). Also heard are the little bells he wears on his ankles and which tinkle while he sings and dances. He is accompanied by a young friend who plays the *dotara* and who sometimes joins his voice with that of Purna.

O my unseeing heart
Enclosed in a cavernous darkness
Of shadows which know nothing!
O my feelingless heart,
You sleep unaware
And you have lost the treasure of worship.
What good is there in taking a stand behind meaningless precepts?
What good is there in wandering from place to place?
You have never stopped to think,
You have never shaved your heart's desires to come closer to purity,
Only your head you have shaved to make you look like a wise man.
O my poor lost heart!
Your weaknesses, your desires like tigers are ready to leap—
By what door of the mind or the senses will you escape?
Purify yourself to the very core
And the master will come.
Radhanoth has said: How will you cross the stream of life*
Without God to be your steersman?
Leave your present master, foolish heart,
And yield yourself to no one's service but God's.

*Radhanoth is the author of this poem.

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Алла Пугачева

ВСТОКГОЛЬМЕ

Сторона 1

ДНЕМ И НОЧЬЮ
(Алла Пугачева — Якоб Далин) — 3.57

ГЛАЗАМИ РЕБЕНКА
(Юрий Чернавский — Ингела Форсман) — 4.27

ЛЮБОВЬ ПРИЧИНЯЕТ СТРАДАНИЯ
(Лассе Хольм — Ингела Форсман) — 4.26

БЕСЧУВСТВЕННАЯ ТЕЛЕФОНИСТКА
(Андерс Гленмарк — Ингела Форсман) — 3.35

ВСЕ ВРЕМЯ ТЫ БЫЛ РЯДОМ
(Торгни Сёдерберг — Ингела Форсман) — 4.50
На английском языке
Аранжировки Леннарта Шёхольма
Аранжировки для духовых Лейфа Линдваля (4)

Сторона 2

СВЯТАЯ ЛОЖЬ
(Алла Пугачева — Диомид Костюрин,
английский текст Якоба Далина) — 4.55

ПЕВЧАЯ ПТИЧКА
(Лассе Хольм — Ингела Форсман) — 4.05

НЕУДАЧНАЯ ВЕЧЕРИНКА
(Торгни Сёдерберг — Томас Х. Майнор) — 3.44

КАПИТАН
(Алла Пугачева — Ингела Форсман) — 3.40

ТАКОЕ ЧУДО
(Лассе Хольм — Якоб Далин) — 3.52
На английском языке
Аранжировки Леннарта Шёхольма
Аранжировки для духовых Юхана Стенгорда (7, 8)

Вокальная группа: Лиза Еман, Лотта Педерсен, Диана Нунец, Лассе Вестман, Леннарт Шёхольм, Лиза Ёман, Лассе Хольм (1), Якоб Далин (3), вокал Рутгер Гуннарсон, бас-гитара Лейф Линдваль, Магнус Юханссон, Урбан Виборг, Юхан Стенгорд, духовые Лассе Велландер (2, 4), Хокан Мьёрнхейм (6, 8), гитары-соло Юхан Стенгорд, саксофон-соло (3, 7, 9) Лассе Велландер, Хокан Мьёрнхейм, гитары (3, 6 — 8) Пер Линдваль, Оке Сундквист, барабаны и перкашн (5) Петер Юнг, Андерс Неглин, клавишные и синтезаторы (6)

Звукорежиссеры: Оке Гран, Леннарт Шёхольм
Художник В. Воронин. Фото С. Борисова.

ALLA PUGACHEVA
in Stockholm

Side 1

EVERY NIGHT AND EVERY DAY
(Alla Pugacheva — Jacob Dahlin) — 3.57

THROUGH THE EYES OF A CHILD
(Yuri Chernavsky — Ingela Forsman) — 4.27

LOVE CAN HURT
(Lasse Holm — Ingela Forsman) — 4.26

COOL OPERATOR
(Anders Glenmark — Ingela Forsman) — 3.35

ALL THE TIME YOU WERE RIGHT HERE
(Torgny Söderberg — Ingela Forsman) — 4.50
In English
Arrangements by Lennart Sjöholm
Arrangements for horns by Leif Lindvall (4)

Side 2

SACRED LIE
(Alla Pugacheva — Diomid Kosturin,
English lyrics by Jacob Dahlin) — 4.55

SONGBIRD (Lasse Holm — Ingela Forsman) — 4.05

WHAT A LOUSY PARTY
(Torgny Söderberg — Thomas H. Minor) — 3.44

CAPITAN (Alla Pugacheva — Ingela Forsman) — 3.40

SUCH A MIRACLE (Lasse Holm — Jacob Dahlin) — 3.52
In English
Arrangements by Lennart Sjöholm
Arangements for horns by Johan Stengård (7, 8)

Backup vocals: Liza Öhman, Lotta Pedersen, Diana Nunez, Lasse Westman, Lennart Sjöholm
Additional vocals: Liza Öhman, Lasse Holm (1), Jacob Dahlin (3)
Rutger Gunnarsson, bass guitar
Leif Lindvall, Magnus Johansson, Urban Wiborg, Johan Stengård, horns
Lasse Wellander (2, 4), Håkan Mjörnheim (6, 8), leadguitars
Johan Stengård, saxophone solo (3, 7, 9)
Lasse Wellander, Håkan Mjörnheim, guitars (3, 6 — 8)
Per Lindvall, Ake Sundkvist, drums and percussion (5)
Peter Ljung, Anders Neglin, keyboards and synthesizers (6)
Recording engineer Ake Grahn, Lennart Sjoholm
Cover design by V. Voronin
Photography by S. Borisov.

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DR. JEKYLL . . . GUITAR
MR. HYDE . . . TRUMPET

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SIDE ONE

1. DINNER WITH DRAC**
   (Sheldon-Land; Maryland Music, BMI)
2. THE INVITATION
3. MONSTER TIME*
   (Black-Gentile; Bambar Music, ASCAP)
4. THE WOLFMAN
5. THE MUMMY
6. TRANSYLVANIA
   (Fanelli, Jr. & Chewuk; Hankbee Music, BMI)

SIDE TWO

1. THE BAT*
   (Stevens; Bambar Music, ASCAP)
2. THE ARRIVAL
3. LITTLE GREEN RIDING HOOD
4. DRACULA'S UNDYING LOVE*
   (Barnes; Bambar Music, ASCAP)
5. DINNER IS SERVED
6. DINNER WITH DRAC
   (Sheldon-Land; Maryland Music, BMI)

Photos & Cover Design . . . Ritch Barnes
Script By . . . . Richie Stevens
Engineer . . . . Robert Greenwald
Chief Engineer . . . . Ben Rizzi
Executive Producer . . . . "Bugs" Bower
Associate Producer . . . . Larry Walker
Produced By . . . . Geoffrey Black

*Basic Tracks & Dialogue Recorded At:
Yeuripitees Recording Services
Abbington, Massachusetts
Recorded & Remixed At:
Master Sound Productions
Franklin Square, L.I., N.Y.

**Arranged By . . . . Rick Bleiweiss

Special thanks to Ben & Max of Master Sounds

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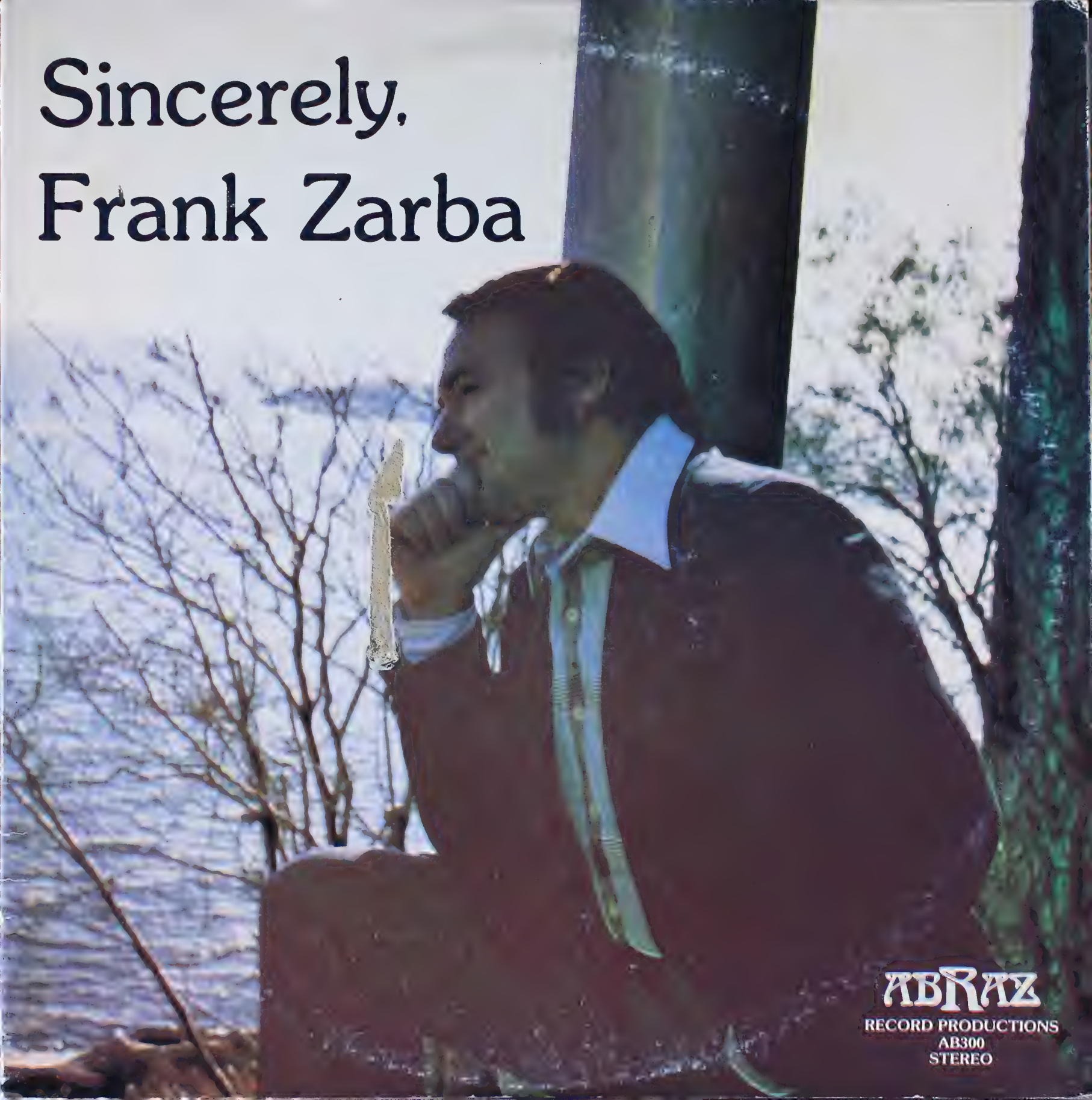


Produced by R. Eikind

I am moving all day and not moving at all. I am like the moon underneath the waves that ever go rolling.



Sincerely, Frank Zarba



ABRAZ
RECORD PRODUCTIONS
AB300
STEREO







To Karen + Steve - June 1 1980
Loads of Luck + Best Wishes
It was a pleasure performing at your Wedding
Love
Frank



For Additional Copies of this Album Contact:

Zarba Enterprises
49 Marshall St.
North Revere, Mass. 02151
Telephone (617) 322-7240



Sincerely Frank Zarba

06 24 22
$ 2.00

SIDE ONE		SIDE TWO	
SEND IN THE CLOWNS	(4:15)	SAD OVER YOU	(2:53)
SHY GUY	(2:15)	FEELINGS	(4:03)
I WONDER WHO	(2:44)	ROSES	(4:47)
SUMMER RAIN	(3:03)	MEMORY OF YOU	(3:46)
LOVE IS THE ANSWER	(3:35)	THERE ARE MANY SEASONS	(3:54)

Frank Zarba needs little introduction. The sincere quality of his voice has been heard in many restaurants and clubs throughout the East Coast as well as on ships cruising the Carribean. John Seagraves of the Washington Evening Star says, "Frank Zarba's work is far above the norm. . . .his music is for anyone interested in tasteful musical quality. . . .far above average musical presentation".

A wide and appreciative audience suggested that Frank Zarba make an album which would captivate and communicate the sincerity of his performance for and to a wider listening audience.

After a wide search for material which would communicate the variety of reactions people have to that most complicated and intense human experiences, that which is called, "love," Frank turned to musicians in the Boston area for music and lyrics which might suit his style.

And, here you have it.

Of the ten songs that comprise the album, eight are originals: *"SHY GUY"*, a song about introverted, unarticulated and unrealized love; *"SUMMER RAIN"*, which touches on the confused, unsettled, and forbidden emotions we sometimes experience; *"SAD OVER YOU"*, a wistful, pleading tune and text; *"ROSES"*, a sentimental song of uncommitted, transient love; and, *"MEMORY OF YOU"*, soulfully speaking of unfulfilled love. All of these compositions are the tuneful inventions of Frank's brother, Joe.

Joe Zarba is also the author of the lyrics of his songs on this album, with the exception of, *"ROSES"*. The lyric for *"ROSES"* was written by Terri (Dodie) Conrad who has collaborated with Buffy St. Marie, Bob Dylan, and Tom Rush, in lyric writing; the most popular of her efforts being. *"UNTIL IT'S TIME FOR YOU TO GO"*.

"I WONDER WHO", a restful fantasy about the kind of person, unknown that may become a partner; and, *"MANY SEASONS"*, a retrospective melody, grateful in many ways for a relationship enjoyed, is the work of brother Chris Zarba. *"LOVE IS THE ANSWER"*, an affirmative statement of the meaning and joy of love, is the work of Steve Chamrin.

The two remaining works are from the popular literature: *"SEND IN THE CLOWNS"*, from the Broadway musical, "A Little Night Music", by Stephen Sondheim, tells of a romance that is never quite in phase; and, *"FEELINGS"*, by Morris Albert, love's torments.

Chris Zarba, a well known composer, pianist, conductor and arranger around the greater Boston area, is also the author of his own lyrics as well as the arranger of many of the album's songs. *"MANY SEASONS"*, *"I WONDER WHO"*, *"SHY GUY"*, *"ROSES"*, *"FEELINGS"*, *"SEND IN THE CLOWNS"*, and *"LOVE IS THE ANSWER"* represent his skill as an orchestrator and arranger.

Steve Chamrin, composer and lyricist of *"LOVE IS THE ANSWER"* is a long time friend of Frank's and also his accompaniest in addition to being a fine soloist in his own right. Frank encouraged Steve to write a song for the album. He answered with, *"LOVE"*.

The soft musical shades and almost breathless phrases that emanate from the talent that is Frank Zarba will call to mind the ever popular styles of Sinatra and Damone, especially in the compositions, "I Wonder Who" and "Send In The Clowns". You'll also hear Frank go beyond the norm as he renders "Love Is The Answer" without the use of a falsetto voice. And, as he moves on to a song like "Shy Guy", Frank's sense of tonality and superb vocal quality in combination with his warm and sensual style easily brings a difficult melody into harness.

As you experience the total sound concept of this album you will start to become aware of the special treatment that songs of the character contained on this album demand. You will also become aware of the fact that very few singers can really reach the artistic heights necessary to place the vocalist and his song material into a perfect and complete union, the result of which guarantees the ultimate listening experience for you, the music lover.

A word in and of itself can never quite, equal the power and beauty of the finished song for therein lies the ultimate expression. You'll see what we mean as you go from reading about Frank to hearing his breathtaking performances on this album.

Frank dedicates this album to all those people, who have over the past years, supported and encouraged him to undertake this recording.

We hope that you enjoy it for it was truly inspired by you.

****

ALBUM CREDITS: Front cover photo: Paula Power
Rear candid photos: Chris Zarba, Jr.
Engineers and mixers: Joseph Aleo, Paul Walunas, Jim Scopa and Arthur Korb. - arranger

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SIDE ONE

I JUST WANT TO CELEBRATE
n. zesses, d. fekaris
Jobete Music co, inc. BMI 4:50

HEY, BIG BROTHER
d. fekaris n. zesses
jobete music co, inc BMI 7:24

BORN TO WANDER
t. baird
stein & van stock inc., ASCAP 4:24

SIDE TWO

GET READY
w. robinson
jobete music co. inc., BMI 23:38

SIDE THREE

WHAT'D I SAY
r. charles
progressive music publishing co. inc. 6:31

THOUGHTS
g. bridges, p. hoorelbeke, e. guzman,
j. persh, m. olson, r. monette
jobete music co. inc., BMI 10:53

SIDE FOUR

(I KNOW) I'M LOSING YOU
c. grant, e. holland, n. whitfield
jobete music co. inc., BMI 14:09

NICE TO BE WITH YOU
m. olson, r. monette, p. hoorelbeke
jobete music co. inc., BMI 2:15

RECORDED LIVE AT:
JACKSONVILLE, FLORIDA
civic coliseum
MIAMI, FLORIDA
marine stadium
ITHACA, NEW YORK
cornell university
and
AT THE PHARMACY
special thanks to jerry schoenbaum,
the rooster tail, detroit

"NICE TO BE WITH YOU"
recorded at motown studios

THANKS TO:
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harry balk
ralph terrana
tom strashen, personal manager

RARE EARTH PHOTOS:
joel brodsky

RARE EARTH:
pete rivera - drums - lead vocal & percussion
gil bridges - woodwinds - vocal - percussion & flute
john persh - bass & vocal
ray monette - guitars & vocal
mark olson - keyboards & vocal
ed guzman - congo & percussion

R 7534 R2

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SATIN DOLL · BOBBI HUMPHREY



Blue Note
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Side I
1. NEW YORK TIMES/ *Larry Mizell/ Alruby Music/ Ascap*
2. SATIN DOLL/ *Duke Ellington/ Johnny Mercer/ Billy Strayhorn Tempo Music Inc./ Ascap*
3. SAN FRANCISCO LIGHTS/ *Chuck Davis/ Alruby Music/ Ascap*
4. LADIES DAY/ *Larry Mizell/ Alruby Music/ Ascap*

Side II
1. FUN HOUSE/ *Melvin Ragin/ T. McFaddin/ F. Wilson/ Jobete Music Co., Inc. /Ascap/ Stone Diamond Music Corp./ Bmi*
2. MY LITTLE GIRL/ *Larry Mizell/ Alruby Music/ Ascap*
3. RAIN AGAIN/ *Larry Mizell/ Alruby Music/ Ascap*
4. YOU ARE THE SUNSHINE OF MY LIFE/ *Stevie Wonder/ Stein & Van Stock, Inc. /Black Bull Music, Inc. /Ascap*

Executive Producer/ GEORGE BUTLER
Produced by/ LARRY MIZELL and CHUCK DAVIS
FOR SKYHIGH PRODUCTIONS, INC.

Blue Note

Arranged and Conducted by/ Larry Mizell
Flute and Vocals/ Bobbi Humphrey
Piano/ Jerry Peters
Bass/ Chuck Rainey
Wayne Tweed on "New York Times" & "San Francisco Lights"
Drums/ Harvey Mason
Guitars/ Melvin "Wah Wah" Ragin
John Rowin
Congas/ King Errison
Fender Rhodes/ Larry Mizell/ Fonce Mizell
Clavinet/ Fonce Mizell
Jerry Peters
Larry Mizell on "San Francisco Lights"
Chuck Davis on "San Francisco Lights"
Trumpet/ Fonce Mizell
Percussion/ Stephany Spruill
Roger Sainte
Arp Synthesizers/ Larry Mizell
Moog Synthesizers/ Don Preston
Phil Davis on "You Are The Sunshine Of My Life"
Background Vocals/ Larry Mizell, Fonce Mizell, Freddie Perren
Chuck Davis on "Rain Again"
Samantha Harris on "Satin Doll"
Background Vocal Arrangements/ Larry Mizell, Fonce Mizell and Freddie Perren
Recorded at/ The Sound Factory, Hollywood, California
Recorded/ July-September, 1974
Recording Engineers/ Dave Hassinger, Val Christian Garay
Remix Engineer/ Dave Hassinger
Assistants/ Val Christian Garay, John Mills & James Nipar
Disc Mastering/ Arnie Acosta at Mastering Lab, Hollywood, California
Sound Effects/ Courtesy of Elektra Records
Friends with the task/ Joseph Porter, III, Deena Glover, Lisa Kellie, Terrie Birns, Vera Berke, Carol Campbell, Denise Hancock, Art Hanson, Bob Easton (360) and Paul Cantor
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Back Cover/ Eric Cato
Art Director/ Designer/ Bob Cato

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CARLA BLEY
TROPIC APPETITES

words by
PAUL HAINES

with
JULIE TIPPETTS HOWARD JOHNSON
MICHAEL MANTLER DAVID HOLLAND
TONI MARCUS PAUL MOTIAN
and UNIDENTIFIED CAT

WATT/1

CARLA BLEY
TROPIC APPETITES



SIDE A

WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT?	for JAPAN
IN INDIA	to IRENE
ENORMOUS TOTS	to PEOPLE'S MUSIC WORKS
CAUCASIAN BIRD RIFFLES	for SHEILA

SIDE B

FUNNYBIRD SONG	to SWALLOW
INDONESIAN DOCK SUCKING SUPREME	to PEKING WIDOW
SONG OF THE JUNGLE STREAM	to BESHA and to TADD DAMERON
NOTHING	for WATT

music by Carla Bley
words by Paul Haines

Julie Tippetts	— voice
Unidentified Cat	— tenor saxophone, percussion
Howard Johnson	— voice
	clarinet
	bass clarinet
	soprano sax
	baritone sax
	bass sax
	tubas
David Holland	— cello
	acoustic bass
	bass guitar
Michael Mantler	— trumpet
	valve trombone
Toni Marcus	— violin
	viola
Carla Bley	— voice
	recorders
	piano
	electric piano
	clavinet
	organ
	marimba
	celeste
	percussion
Paul Motian	— drums, percussion

recorded September 1973 through February 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

Julie Tippetts recorded November 1973
engineer: Frank Owen
Island Studios, London
special assistance: Richard Elen

mixed February and March 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

photographs: Gregory Reeve
photographs used in collage taken
by Paul Haines in Bali during 1972
album design: Paul McDonough

publisher: Copyright © 1974 by Watt Works (BMI)
produced by Carla Bley and Michael Mantler

WATT/1

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GRAFFITI GLOSSARY
Compiled by Monica Lynch and Phase 2

ALL-CITY—a graffiti writer who has managed to get his "tag" or name in all burroughs on every subway line has gone "all city."

BAR LETTER—an ornate style of graffiti characterized by letters embellished with arrows and bars that swirl and twist in a hard-to-read pattern.

BITE—to steal someone else's style.

BITER—someone who steals other's style.

BLOCKBUSTERS—large square graffiti letters.

BOMB—to execute a large amount of graffiti at one time.

BROADWAY LETTER—elongated letters which originated in Philadelphia before finding their way to the New York streets and subways.

BUBBLE LETTER—soft, balloon shaped letters whose style was started by Phase 2.

BUFF—to erase or remove graffiti. This term came into usage when the MTA began a subway clean-up program aimed at wiping out graffiti.

BURN—to one-up a rival.



BURNER—a piece of graffiti that outdoes a rival's is a "burner."

CLOUD—a background for graffiti outline. Originated by Phase 2.

DOG—to spray over or destroy someone else's tag.

FAT CAP—a wide spray nozzle (often taken from oven-cleaner cans) that allows for more coverage.

FILL-IN—the colors and designs that "fill-in" an outline.

GET-UP—to get around and write large amounts of graffiti.

GRAF—short for graffiti

HIT—a graffiti artist's signature.

HOT 110—a disparaging remark written over another graffiti artist's tag to indicate that he or she is inexperienced.

KING-OF-THE-LINE—a graffiti artist wins this title by virtue of their dominance over a particular subway line; such as "king of the A train."

MASTERPIECE—a well-executed graffiti piece executed on the side of a subway car.

SLASH—to deface another graffiti artist's work.

TAG—a graffiti artist's name is his tag.

THROW-UP—a rapidly finished outline filled in with only one or two colors.

TOP-TO-BOTTOM—a graffiti piece that covers a subway car from top to bottom.

WHOLE-CAR—a graffiti piece that covers a whole subway car.

WRITER—someone who writes graffiti.

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PRODUCED BY JOHN "JELLYBEAN" BENITEZ FOR JELLYBEAN PRODUCTIONS, INC.

***PRODUCED BY JOHN "JELLYBEAN" BENITEZ AND JOHN ROBIE FOR JELLYBEAN PRODUCTIONS, INC.**

Mixed by John "Jellybean" Benitez except "Was Dog A Doughnut" Mixed by Jellybean & Tony Smith and "Dancing On The Fire" Mixed by Jellybean & John Robie
Associate Producer: Michael Hutchinson
Production Coordinator: Marisa Armstrong
A&R Coordinators: Mavis Brodey & Gary Gersh
Recorded and Mixed at Sigma Sound Studio N.Y.C. by Michael Hutchinson
Additional Recording by: Melanie West, James "Doc" Dougherty
Assistant Engineers: Melanie West, John Ward, Nick Deire
Mastered by Ted Jensen at Sterling Sound N.Y.C.
Cover Art: Seen & Duster
Design: Martin Burgoyne & Amy Nagasawa
Photography: Chris Callis
Art Direction: Henry Marquez

COMPROMISE
(F. Zarr-V. Smith)
Arranged by: Fred Zarr
Vocals Arranged by: Vernon Jeffrey Smith
Lead Vocals: Vernon Jeffrey Smith
Background Vocals: Dan Hartman, Frank Simms, George Simms, Jellybean, Vernon Jeffrey Smith
Drum Programming, Piano: Fred Zarr
Synthesizers: Fred Zarr, Jack Waldman
Guitar: Ira Siegel
Saxophone: David Sanborn
Percussion: Bashiri Johnson

SIDEWALK TALK
(Madonna)
Arranged by: Stephan Bray & Jellybean
Vocals Arranged by: Madonna
Lead Vocal: Catherine Buchanan
Background Vocals: Madonna, Audrey Wheeler, Cindy Mizelle
Drum Programming: Jellybean & Stephan Bray
Bass Syn: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Siegel
Synthesizers: Stephan Bray, Fred Zarr, Boyd Jarvis
Simmons Toms: Trevor Gale
Percussion: Bashiri Johnson

DANCING ON THE FIRE*
(John Robie)
Arranged by: John Robie
Lead Vocals: Audrey Wheeler
Background Vocals: Audrey Wheeler, Cindy Mizelle, Sandy Barber
Drum Programming: Jellybean & John Robie
Synthesizers: John Robie

WAS DOG A DOUGHNUT
(Yusuf Islam)
Arranged by: Fred Zarr & Jellybean
Drum Programming, Synthesizers: Fred Zarr
Guitar: Nile Rodgers
Fender Rhodes: Ricardo Marrero
Congas, Bongos: Cosa Ross
Claps, Dog Bark: Jellybean

THE MEXICAN
(E. Morricone-A. Shacklock)
Arranged by: Jellybean & Stephan Bray
Lead Vocal: Jenny Haan
Drum Programming: Jellybean & Stephan Bray
Bass Syn, Voroder: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Seigel
Synthesizers: Jack Waldman & Stephan Bray
Percussion: Bashiri Johnson

For their love and understanding, I would like to give extra special thanks to:

My mother, Maria to whom this album is dedicated. Thank you for never asking me to turn the music down.

My sister, Debbie. Thanks for your love and for giving me my nickname—what would I have done without it. (Besides, who knows what they would have called me.)

Madonna, for your compassion and love. All I can say is, "Goo goo gaa gaa."

Stephen Karsch, for being there with an ear.

David Salidor and the D.I.S. Company—Thanks for helping the others see the light.

Tony Carrasco—we've come a long way since Disco Sounds. I couldn't have done it without you.

Toni Colandro—thanks for giving me the chance. I hope to return the favor one day.

To my regulars at The FUN HOUSE, April 1981-June 1984—thanks for the countless evenings of fun, the chemistry worked, what we created was a phenomenon that words cannot express. The memories will be ours forever. Remember, "JELLYBEAN ROCKS THE HOUSE."

Paul Schindler & Don Friedman, I'm glad you're on my side.

Marisa Armstrong, thanks for holding up the fort and making sense of it all.

Michael Hutchinson, thanks for your invaluable creative input.

Melanie West, thanks, not only for your assistance, but for your input.

Randy Murray & Rick Cardona—carriers of the torch.

Carmen Cardona, thanks for the coffee.

Tony Smith, whose talents I admire. Keep rockin' the house.

Eugene "Rico" Ayala—Yo that's fresh. Thanks cuz. You were right, The Mexican is def.

Spike, thanks for hooking me up.

Mavis Brodey & Gary Gersh, thanks for the opportunity to produce my first album.

To all the musicians who contributed their talent to the making of this album.

For their friendship, encouragement and inspiration at various times I would like to give special thanks to:
Adam Baran
Alan Grubman
Angelo Olveri
Anne Schwecherl
Arthur Baker
Bagz
Barbara Tiesi
Barry Mayo
Bashiri Johnson
Bert Padell
Bill Lappas
Bob Currie
Bob Shaw
Bob Singer
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Manny Lehman
Maria Vidal
Mario Figueroa
Mark Bego
Martin Burgoyne
Mary Thomas
Max Sabrin
Michael Leon
Milton Cohen
Monica Lynch
Nelson George
Paco Navarro
Pat Sabitino
Phase II
Phil Ramone
Quincy Jones
Ralph Torres Jr.
Randy Roberts
Richard Scher
Richie Bonilla
Rika Bell
Rudolph
Russell Simmons
Rusty Garner
Seymour Stein
Shelley Green
Stephanie Shepherd
Stephen Bray
Steve Ralbovsky
Steve Sukman
Steve Tipp
Steven Hayter
Suzanna Greco
Suzan Salidor
Tina B.
Tom Silverman
Tony Giovanniello
Vince Aletti
Vince DeGiorgio
Vinyl Mania N.Y.C.
Will Socolov
Zulu Nation

Afrika Bambaataa
Afrika Islame
Billy Carroll
Chris "The Glove" Taylor
Danny Krivitt
David Mancuso
David Morales
Double Dee
Francois Kevorkian
Hippie Torrales
Ivan Ivan
Johnny Dynell
Jose Bonilla
Ken Carpentar
Larry Levan
Larry Patterson
Mark Kamins
Nelson Cruz
Paul Oakenfeld
Preston Powell
Raul Soto
Red Alert
Sergio Munzibai
Shep Pettibone
Steinski
Steve Thompson
Tee Scott
Timmy Regisford
Tony Humphries
Walter Gibbons

For Fan Club Info, write to:
Jellybean
c/o EMI America Records
1370 Avenue of the Americas, 16th Floor
New York, NY 10019

David Sanborn and Marcus Miller appear courtesy of Warner Bros., Inc.
Stephen Bray appears courtesy of ZE Records
Dan Hartman appears courtesy of MCA Records, Inc.
Audrey Wheeler appears courtesy of Prelude Records
Madonna appears courtesy of Sire Records

MLP-19011




a DESTO
recording
TAPE MUSIC
AN HISTORIC CONCERT
Vladimir Ussachevsky - Otto Luening
STEREO
STEREO
DC-6466 A
Side 1
Band 1. Sonic Contours
Band 2. Low Speed
Band 3. Fantasy In Space
Band 4. Incantation
Band 5. Invention On 12 Notes
Band 6. Moonflight
MANUFACTURED IN THE USA FOR HOME USE ONLY


COLUMBIA
BOLA SE
GOIN' TO R
082908
800
KC 32375
STEREO
SIDE 1
AL 32375
© 1973 CBS, Inc.
1. GOIN' TO RIO 3:15
2. DANCE OF THE JUNGLE 2:50
3. WALKING GIANT 2:10
Dedicated to Brazil
4. SERENADE 3:09
5. PRETTY AFTERNOON 2:52
6. BRAZILIAN SOUL 3:35
-B. Sete-
"COLUMBIA" ® MARCAS REG. PRINTED IN U.S.A.

ECM

MARK ISHAM/ART LANDE

WE BEGIN

831 621-1



Side 2

SURFACE AND SYMBOL (10:15)

and Lan

2. SWEET CIRCLE (4:07)

(Lande)

(Lande)

1001

AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE ONE

1. **Love's Gonna Carry Us** *(3:22)*
2. **Lifeboat** *(3:25)*
3. **Gonna Get a Grant** *(2:59)*
4. **Fifty-Nine Cents** *(2:43)*
5. **Crossing the Charles** *(3:37)*
6. **A Modest Proposal (The Long Underwear Song)** *(1:56)*
7. **Stand Up** *(1:47)*

1001

AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE TWO

1. **Three Mile Island** *(3:55)*
2. **The Hug** *(2:24)*
3. **The Dancing Light** *(2:44)*
4. **Letter from May Alice Jeffers** *(3:56)*
5. **I Lost That Pretty Little Gal of Mine (to Title IX)** *(1:40)*
6. **Housewarming** *(3:38)*


Zapple
ELECTRONIC SOUND
GEORGE HARRISON
STEREO
ST-3358
(ST 1-3358)
SIDE 1
1. UNDER THE MERSEY WALL ASCAP 25:10
Composed and Produced by George Harrison
Recorded in England


Zapple
ELECTRONIC SOUND
GEORGE HARRISON
STEREO
ST-3358
(ST 2-3358)
SIDE 2
1. NO TIME OR SPACE ASCAP 18:41
Composed and Produced by George Harrison
MFD. BY APPLE RECORDS, INC.


E-B-D
RECORDS
Presents
"COMIN' ON STRONG"
Produced by Bob Tringali
E-101A
Side 1
32625
33 1/3
Stereo
1. NIGHT TRAIN 3:05
2. LAURA 4:55
3. THE SECOND TIME AROUND 3:55
4. FIVE FOOT TWO / UP A
LAZY RIVER 3:28
5. THE LOOK OF LOVE 5:23


E-B-D
RECORDS
Presents
"COMIN' ON STRONG"
Produced by Bob Tringali
E-101B
Side 2
32626
33 1/3
Stereo
1. I'M GONNA MAKE YOU LOVE ME 3:20
2. THE MORE I SEE YOU 4:23
3. MOONGLOW / THEME FROM
"PICNIC" 2:25
4. THE GIRL FROM IPANEMA 2:55
5. POINCIANA 2:30
6. SHINY STOCKINGS 4:10

Black History Through Rap

WOAS

SIDE ONE

McDonald's

1. BLACK HISTORY
   (E. Duncan-S. Long-Kareem-Sandy)
2. MARTIN LUTHER KING, JR.
   (M. Williams-S. Banks-J. Banks)
3. BLACK HISTORY MUSEUM
   (M. C. Lonnie Lon-L. Stanley)
4. BENJAMIN BANNEKER
   (E. Miller-C. Hartley-E. McGuiness)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY

Black History Through Rap

WOAS

SIDE TWO



1. AFRICAN PRIDE
   (Essence-D. McField)
2. HARRIET TUBMAN
   (T. Eakins & Friend-T. Eakins-M. Robinson)
3. THURGOOD MARSHALL
   (Q. Mann-Greg Knuckles)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY



RFC RECORDS

OUTLINE/GINO SOCCIO

PRODUCED BY MIX MACHINE

RFC 3309

1

1. DANCER • 8:23
2. SO LONELY • 2:03
3. THE VISITORS • 6:45

Music and lyrics by Gino Soccio
All selections published by Sons Celestes/ Shediac Music-ASCAP

℗1979 Warner Bros. Records Inc.
a Warner Communications Company

Made in U.S.A. • Warner Bros. Records Inc. • 3300 Warner Boulevard, Burbank, California 91510


RECORDS
RFC RECORDS
OUTLINE/GINO SOCCIO
PRODUCED BY MIX MACHINE
RFC 3309
2
1. DANCE TO DANCE • 7:09
2. THERE'S A WOMAN • 8:20
Music and Lyrics by Gino Soccio
All selections published by Sons Celestes/
Shediac Music-ASCAP
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SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE A
STEREO
SPB-4114
(SLX-02743)
1. THEME FROM SUPERMAN (Movie Theme) (5:05)
(John Williams) Warner-Tamerlane Publishing Corp./BMI
2. SUPERMAN MARCH (3:25)
(Sammy Timberg) Famous Music Corp./ASCAP
3. CAN YOU READ MY MIND (Love Theme) (4:31)
(Leslie Bricusse-John Williams)
Warner-Tamerlane Publishing Corp./BMI
4. BLACKJACK (1:48)
(Dieter Reith-Carl J. Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.


SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE B
STEREO
SPB-4114
(SLX-02744)
1. SUPERMAN (T.V. Theme) (4:55)
(Leau Klatzkm) Bourne Co./ASCAP
2. TRIP TO EARTH (5:04)
(John Williams) Warner-Tamerlane/BMI
3. CRYIN' WIND (4:02)
(Dieter Reith-Carl Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

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Promotional
Copy

STEREO 33 1/3 RPM
SIDE ONE
AVI-40008

Produced By:
Eddie Thomas
Arr. By:
Gerald Lee &
Eddie Thomas
Engineer:
John Rosenthal

AVI RECORDS

7060 Hollywood Blvd.
Hollywood, Ca. 90028

1. "LOVE LIGHT" 5:42
   Ed Thomas (Equinox-BNT –BMI)
2. "I GOTTA HAVE YOU" 4:40
   Ed Thomas (Equinox-BNT–BMI)

T-MOTION AND GROUP
T-MOTION AND GROUP

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NOT FOR SALE
Promotional
Copy

STEREO 33 1/3 RPM
SIDE TWO
AVI-40008

Produced By:
Eddie Thomas
Arr. By:
Gerald Lee &
Eddie Thomas
Engineer:
John Rosenthal

AVI RECORDS
7060 Hollywood Blvd.
Hollywood, Ca. 90028

1. "EXTRAORDINARY GUY" 5:19
Ed Thomas (Equinox-BNT—BMI)


PHILIPS
STEREO
PHS-600-334
Side 1
EKSEPTION
1. THE 5th - 3:21
2. DHARMA FOR ONE - 3:25
3. LITTLE X PLUS - 2:33
4. SABRE DANCE - 4:35
5. AIR - 2:50


PHILIPS
STEREO
PHS-600-334
Side 2
EKSEPTION
1. RITUAL FIRE DANCE - 2:15
2. RHAPSODY IN BLUE - 3:59
3. THIS HERE - 4:10
4. DANCE MACABRE OPUS 40 - 2:20
5. CANVAS - 2:25

KUDU

IDRIS MUHAMMAD

TURN THIS MUTHA OUT

KU-34
STEREO



Side 1
(98794 A)
℗ 1977, Creed Taylor, Inc.

1. **COULD HEAVEN EVER BE LIKE THIS 8:37**
   (David Matthews/Tony Sarafino)
2. **CAMBY BOLONGO 3:50**
   (David Matthews)
3. **TURN THIS MUTHA OUT 6:50**
   (David Matthews/Tony Sarafino)

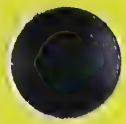
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KUDU

IDRIS MUHAMMAD
TURN THIS MUTHA OUT

KU-34
STEREO



Side 2
(98794 B)
℗ 1977, Creed Taylor, Inc.

1. **TASTY CAKES 4:23**
   (David Matthews/Tony Sarafino)
2. **CRAB APPLE 5:07**
   (David Matthews)
3. **MOON HYMN 4:22**
   (David Matthews)
4. **SAY WHAT 4:05**
   (David Matthews)

All songs Char-Liz Music, Inc. BMI

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SD 33-357

L. A. GETAWAY

JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



SAMPLE COPY
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ONE STEREO

℗ 1971

1. BRING IT TO JEROME (2:52)
   Jerome Green
2. IT'S YOUR LOVE (3:19)
   C. Ethridge - J.S. Hill - D. Mason
3. LONG AGO (5:13)
   D. Penn - B. Killen
4. CRANEY CROW (4:52)
   M. Rebennack
5. THE PROMISED LAND (3:15)
   C. Berry

(ST-C-7 12177 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-357

L. A. GETAWAY
JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



SAMPLE COPY
NOT FOR SALE

TWO

STEREO

℗ 1971

1. OLE MAN TROUBLE (5:35)
   Booker T. Jones
2. EYESIGHT (4:53)
   Trad. Arr. J. S. Hill
3. L. A. GETAWAY (3:31)
   C. Ethridge - G. Dempsey - L. Russell
4. BIG CITY (3:19)
   J. S. Hill - C. Ethridge
5. SO LONG (3:05)
   A. Touissant

(ST-C-712178 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


MIRROR
MIRROR REC. WDE 8-7
DON POTTER
OVER THE RAINBOW
Stereo
Mirror 6
Side 1
Produced by Don Potter
with John LaBarbera
and Mick Guzauski
1. AND STILL BE LOVING YOU
(Carnes & Ellingson) ASCAP 4:12
2. UNCHAIN MY HEART
(Jones & James) ASCAP 3:04
3. GRAY HAIRED YOUNG MAN
(Potter) BMI 3:31
4. TOO MUCH LOVE
(Krekel) BMI 3:26
5. EVERYBODY'S TALKIN
(Neil) BMI 4:05


MIRROR
MIRROR RECORDS INC.
DON POTTER
OVER THE RAINBOW
Stereo
Mirror 6
Side 2
Produced by Don Potter
with John LaBarbera
and Mick Guzauski
1. TELL ME WITH YOUR EYES
(Galbraith & Dees) BMI 4:55
2. LOVE SIDE
(Potter) BMI 5:00
3. HOW CAN I BE SURE
(Cavaliere & Brigati) BMI 2:40
4. OVER THE RAINBOW
(Arlen & Harburg) ASCAP 5:00



"THE REAL COMEDY OF SKIP STEPHENSON"

Manufactured &
Distributed by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

STEREO
LAFF A-225
SIDE 2
S-9843

PHONE COMPANY
MORE NO ON DRUGS
VOTE NO
PARANOIA
DIVORCE
DATING
CATHOLIC SCHOOL

© ℗ 1982 LAFF Records

UNPREDICTABLE

GYPSY BOOTS And The Nature Boys



T-5904
(TI-5904)

I

1. WE'RE HAVIN' A LOVE IN (BMI-2:14)
   (H. Hatcher)
2. FIGHT ON FOR OLD U.S.C.
   (ASCAP-1:20)
   (Milo Sweet-Glen Grant)
3. I FEEL SO FINE (BMI-2:00)
   (Andy Belling-Gypsy Boots)
4. GOLDEN EARRINGS (ASCAP-2:14)
   (Livingston-Evans-Young)
5. HE'S GOT THE WHOLE WORLD
   IN HIS HANDS (BMI-2:35)
   (P. David)

Produced by Mike Curb and Bob Cohen
Associate Producer: Harley Hatcher

MFD. IN U.S.A.

UNPREDICTABLE

GYPSY BOOTS And The Nature Boys



T-5904
(T2-5904)

2

1. WINCHESTER CATHEDRAL
   (ASCAP-2:20) (Geoff Stephens)
2. LEARN TO BE A DRINKER
   (BMI-1:40)
   (Zeek Manners-Gypsy Boots)
3. THESE BOOTS ARE MADE
   FOR WALKING (ASCAP-2:25)
   (Lee Hazelwood)
4. LAUGH & SING (BMI-1:52)
   (Armand Luppi-Gypsy Boots)
5. I'M GYPSY BOOTS (BMI-1:00)
   (Gypsy Boots)

Produced by Mike Curb and Bob Cohen
Associate Producer: Harley Hatcher

MFD. IN U.S.A.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"

1. SWEETBACK LOSING HIS CHERRY 2:45



YEAH SERIES

SIDE 1

STS-3001

(SS-0221)

STEREO

2. SWEETBACK GETTING IT UPTIGHT AND PREACHING IT SO HARD THE BOURGEOIS REGGIN ANGELS IN HEAVEN TURN AROUND 5:00
*3. COME ON FEET 4:51
4. SWEETBACK'S THEME 7:36

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"



1. HOPPIN JOHN 2:25
2. MOJO WOMAN 2:43
3. SANRA Z 3:47

YEAH SERIES

SIDE 2

STS-3001

(SS-0237)

STEREO

+4. REGGINS HANGING ON IN THERE AS BEST THEY CAN 2:58
5. WONT BLEED ME 2:41
6. THE MAN TRIES RUNNING HIS USUAL GAME BUT SWEETBACK'S JONES IS SO STRONG HE WASTES THE HOUNDS (YEAH! YEAH! AND BESIDES THAT WILL BE COMING BACK TAKIN NAMES & COLLECTING DUES)" 4:25

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MORE MIKE NEUN HUMOR

Mike Neun



Nasco
9009
SIDE 1
STEREO
(9009A)

Copyrighted material—
Captain Milk Music, BMI
® 1974 Nashboro

1. U.F.O.—2:30
2. SKATER—2:07
3. MY FRIEND BILLY—2:05
4. PRESIDENT'S MESSAGE—2:42
5. TEENAGE LAMENT—6:36

Distributed By NASHBORO RECORD CO., Nashville, Tenn.

MORE MIKE NEUN HUMOR

Mike Neun



Nasco
9009
SIDE 2
STEREO

(9009B)

Copyrighted material—
Captain Milk Music, BMI
℗ 1974 Nashboro

1. AUDIENCE REVIEW—2:10
2. THE PARTY—4:06
3. ARTIFICIAL TOWELS—1:50
4. FISH STORY—3:04
5. SUPER COOL—2:50
6. CLOSING REMARKS—2:12

Distributed By NASHBORO RECORD CO., Nashville, Tenn.

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7419)

SIDE 1

1—INTRODUCTION
2—HUSBANDS AND WIVES AND LOVERS
3—TWO ELEPHANT STORIES
4—LIFE IN THE SUN
5—FLIES
6—LIFE AT "THE STAGE"
at The Royal Box Americana
of New York

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MONAURAL

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7420)

SIDE 2

1—SHORT STORIES
2—THE LONG COAT TALE
3—FOREIGN INTRIGUE
4—PARLOR STORIES
5—AN ASSORTMENT OF YARNS
6—AFFAIRS OF THE HEART

at The Royal Box Americana
of New York

MONAURAL

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. **BURNING TREE**	3:30
2. **BOSTON COMMONS**	5:06
Songs: Rapid Robert	(1:30)
The Boston Tea Party	(2:03)

1

ST-11538
(ST 1-11538)

3. **BETSY ROSS**	8:45
*Song: Young Glory	(2:13)
4. **PAUL REVERE'S RIDE**	8:45
Song: Paul Revere	(:40)

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller
Music by Lyn Murray
except * by Lyn Murray & Roger Hamilton Spotts
A COMI-CAL PRODUCTION
℗1976 Capitol Records, Inc.

Capitol

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. **BUNKER HILL**	6:40
Song: You Can't Win A War Without A War Song	(2:38)
2. **DECLARATION OF INDEPENDENCE**	6:50
Song: Freedom Policy	(2:00)

2

ST-11538
(ST 2-11538)

3. **WASHINGTON CROSSES THE DELAWARE**	7:09
Song: Drink It Down Boys	(:50)
4. **CORNWALLIS' SURRENDER**	6:46

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller/Music by Lyn Murray
A COMI-CAL PRODUCTION

©1976 Capitol Records, Inc.



the book of Music

volume 1 - revisited

Music with Friends

33 1/3 RPM

Side One

A THOUGHT
ABOUT YOU (for J.A.A.)
BIT O'THE SOUL
FACT OR FICTION
FREE WHEELIN'
EVERYONE'S LAUGHIN'

Recorded by C & S Audio
martchan4@gmail.com

the book

of

Music

volume 1 - revisited

Music with Friends

33 1/3 RPM



Side Two

MY SIDE OF THE MOUNTAIN
ICY COLD BLUE (MMM)
LONELYMAN
FOREVER DREAMS

Recorded by C & S Audio
martchan4@gmail.com


BEAUTIFUL SOUNDS
BOSTON GOES DEF!
1. GIRLS ■ DISCO P & THE FRESH MC
2. FAT GIRLS ■ FAT GIRLS OF BOSTON
3. YOU'RE JUST A THIEF ■ THE KID
4. SUZI Q ■ FRESH TO IMPRESS ■ FTI CREW
5. POWER IN OUR RHYMES ■ BODY ROCK CREW
SIDE ONE
MRBSLP - 329
33⅓ RPM
6. WE'RE DEF ■ ULTIMATE GQ
7. IN THE PLACE TO BE ■ RUSTY THE TOEJAMMER & LARRY D
8. WORLD CLASS ■ DJ SCRATCH
All jams Ⓟ &
Catch a Buzz/Ballzy Tunes BMI
P.O. Box 1863
Brookline, MA 02146
(617) 739-6303


BEAUTIFUL SOUNDS
BOSTON GOES DEF!
1. POPEYE RAP ■ WHITE BOY CREW
2. MARTIN LUTHER KING ■ B-DOWN BROTHERS
3. REALITY ■ MC CAPERS
4. STOP, LOOK AND LISTEN ■ PROFESSOR ROCK AND THE RCC ROXBURY CRUSH CREW
MRBSLP 329
SIDE TWO
33⅓ RPM
5. BETTY LOU ■ K ROCK CREW
6. GIVE US RESPECT ■ MC THROWDOWN & DJ ALMIGHTY ANTSKI
7. GOODNITE ■ DISCO P & THE FRESH MC
All jams℗ &
Catch a Buzz/Ballzy Tunes BMI
P.O. Box 1863
Brookline, MA 02146
(617) 739-6303


SHEIK
RECORDS
SLEEZE BOYZ
SRD-814
B
33⅓ RPM
For Booking Info:
(213) 291-5904
Time: 4:00
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Produced by
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Rappinstine
Theodore Miller
Co-Produced by
Simply Raw
Drum Programs:
Rappinstine
Dr. Dre
ROBO COP
(Theodore Miller-Scan Thomas)
Raw Publishing (BMI)
Sprite Music (BMI)
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Los Angeles, CA 90006
(213) 383-4137

AN EVENING WITH GROUCHO

GROUCHO MARX

Overture – Medley from Marx Brothers films
Marvin Hamlisch, Pianist
Introduction – Dick Cavett
Hello, I Must Be Going
(Sung by Groucho and Erin)
(Harry Ruby-Bert Kalmar) Harry Ruby Music Co. (ASCAP)



STEREO
SIDE 1
SP-3515
(SP-3543)

Violin Solo, Jack Benny Tribute
My Family, How We Got Our Names
Strange Relatives
Uncle Julius
Chico At Klauber Horn Co.
Uncle Herman, Chiropodist
Timbuctoo
(Harry Ruby-Bert Kalmar) Mills Music, Inc. (ASCAP)

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

Everybody Works But Father
Father's Day
(Harry Ruby) Harry Ruby Music Co. (ASCAP)
Margaret Dumont, the dowager in our films
Thalberg Story – Garbo
Sampson and Delilah Story



STEREO
SIDE 4
SP-3515
(SP-3546)

Will Rogers, baseball in Baltimore
Priests' stories:
Plaza Hotel
Montreal
Rome
Show Me A Rose
(Bert Kalmar-Harry Ruby) Harry Ruby Music Co. (ASCAP)
Lydia The Tattooed Lady
(E. Y. Harburg-Harold Arlen) Leo Feist, Inc. (ASCAP)

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

Annie Berger
World War One, Vaudeville In Toronto
Oh, How That Woman Could Cook
(Grace & Gus Kahn) Warner Brothers Music (ASCAP)
Toronto Song – (Irving Berlin denies he wrote it)



STEREO
SIDE 2
SP-3515
(SP-3544)

London Stories:
Polish Officer Story
Churchill & 2nd World War
Tough Chicago Critic Story
Palace Theatre:
Sarah Bernhardt
Fanny Brice
Swayne's Rats and Cats
Poem From The Play "Animal Crackers"

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

T. S. Eliot Memorial: Laurence Olivier's Lap
2nd World War Bond Tour
Houdini Story
Music in "Cocoanuts" — *Always*
(Irving Berlin) Irving Berlin Music, Inc. (ASCAP)



STEREO

SIDE 3

SP-3515

(SP-3545)

George Kaufman & Morrie Ryskind Story
Stay Down Here Where You Belong
(Irving Berlin) Irving Berlin Music, Inc. (ASCAP)
Otto Kahn Story
W. C. Fields:
Beebee gun
Prohibition
Baby Leroy
Heaven's Above

Executive Producer: Erin Fleming
Producer: Phil Ramone

℗ 1972 A&M Records, Inc.



STEREO

DISCO 45 RPM

P & C 1979

HOSD002

MR SAM (MUSIC) LTD **LEIAH IKAFA**

HOSD002 A

130 B.P.M.

DISCO 2000

(LEIAH IKAFA) MR SAM (MUSIC) LTD

PRODUCED BY MONTY BABSON

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Hobo
STEREO
DISCO 45 RPM
P & C 1979
MR SAM (MUSIC) LTD
LEIAH IKAFA
HOSD002
HOSD002 B
TOGETHER IN LOVE
(LEIAH IKAFA) MR SAM (MUSIC) LTD
PRODUCED BY MONTY BABSON
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UNITED ARTISTS
TOM EDISON'S GREATEST HITS
SIDE 1
UAL 3547 A
NOT FOR SALE
1. INTRODUCTION
2. WILD BILL HICKOCK
3. JENNY LIND
4. MARCONI
5. HOUDINI
6. FLORENCE NIGHTINGALE
HIGH FIDELITY
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS
TOM EDISON'S GREATEST HITS
SIDE 2
UAL 3547 B
NOT FOR SALE
1. PAVLOV
2. GERONIMO
3. NIETZSCHE
4. SIR WILLIAM GILBERT
5. SIGMUND FREUD
6. SUN YAT SEN
HIGH FIDELITY
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


LM Records
Jeannie Reynolds
LIVE
JFL 103 A
Time 10:38
33⅓ RPM
STEREO
Just For Laughs
PROFESSIONAL USE
PROHIBITED


L M Records
Jeannie Reynolds
(Conducted by Hal Schleifer)
TO REORDER: BOX 102 KIAMESHA, N.Y.
12751-0102
JFL 103 B
Time 14:00
33⅓ RPM
STEREO
Memories
1. PAPA
2. LITTLE BOY OF MINE
3. MAMA
PROFESSIONAL USE
PROHIBITED

LP 33⅓ RPM

Jamie®

HIGH FIDELITY

IT'S JUST A MATTER OF TIME
THE KIT-KATS

STEREO

JLPS 3029

P J-LPS 3029 A

Prod. by Bob Finiz

SIDE 1

1. LET'S GET LOST ON A COUNTRY ROAD 2:25
   (Hausman & Stewart)
2. BREEZY 2:30
   (Hausman & Stewart)
3. COTTON FIELDS 2:33
   (Huddie Ledbetter)
4. LIZA-JANE 2:34
   (Ada De Lachau)
5. THESE ARE A FEW OF MY FAVORITE THINGS 2:20
   (Rodgers & Hammerstein)
6. THE NUT ROCKER 2:00
   (Kim Fowley)

MFG. BY JAMIE RECORD CO. PHILA., PA.


LP 33⅓ RPM
Jamie
HIGH FIDELITY
IT'S JUST A MATTER OF TIME
THE KIT-KATS
STEREO
JLPS 3029
J-LPS 3029 B
Prod. by Bob Finiz
SIDE II
1. FUNNY HOW LOVE CAN BE 2:05
(L. Bowan)
2. THAT'S THE WAY 2:10
(Hausman & Stewart)
3. SEA OF LOVE 3:05
(G. Khoury & P. Baptiste)
4. WON'T FIND BETTER THAN ME 2:45
(Hausman & Stewart)
5. YOU GOT TO KNOW 2:40
(Hausman & Stewart)
6. COLD WALLS 2:20
(Hausman & Stewart)
MFG. BY JAMIE RECORD CO. PHILA., PA.


polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 1
PD 5040
(PD-5040 A)
2391 052
1. YOU MAKE IT EASY 5:20
2. WHAT IT'S ABOUT (LOVE AND ME) 5:37
3. WHATCHA GONNA DO TODAY 3:40
4. THE MYSTIC KNIGHTS OF THE SEA 5:12
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


Polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 2
PD 5040
(PD-5040 B)
2391 052
1. CHANGING MAN 4:50
2. THE BOODANG 5:20
3. THE BUM'S RUSH 10:17
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



AL. 9580
(AL 9580 SA)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 1
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. THE EXECUTIVE INTRO* (1:07); 2. PET SHOP (4:56); 3. NUDGE NUDGE** (2:36) 4. LIVE BROADCAST FROM LONDON-PREMIERE OF FILM* (1:20); 5. BRING OUT YOUR DEAD* (:58); 6. HOW DO YOU TELL A WITCH* (2:47); 7. CAMELOT* (1:23) 8. ARGUMENT CLINIC** (4:16); 9. CRUNCHY FROG** (3:49) 10. THE CHEESE SHOP*** (4:07); 11. THE PHONE - IN*** (2:37) 12. SIT ON MY FACE****** (MUSIC: "SING AS WE GO"COMPOSED BY HARRY PARR DAVIES) (:44)

*A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD.
℗ 1975 ARISTA RECORDS, INC.
**A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD. PRODUCED BY NANCY LEWIS. ℗ 1976 ARISTA RECORDS INC.
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AL 9580
(AL 9580 SB)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 2
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. ANOTHER EXECUTIVE ANNOUNCEMENT* (:30); 2. BISHOP ON THE LANDING* (3:07) 3. ELEPHANTOPLASTY*** (1:57); 4. THE LUMBERJACK SONG** (3:22); 5. BOOKSHOP**** (2:34); 6. BLACKMAIL** (3:52); 7. FAREWELL TO JOHN DENVER**** (:19)** ("ANNIE'S SONG" COMPOSED BY JOHN DENVER); **8. WORLD FORUM** (3:45); 9. STRING**** (2:20); 10. WIDE WORLD OF NOVEL WRITING*** (2:34); 11. DEATH OF MARY QUEEN OF SCOTS** (1:18); 12 NEVER BE RUDE TO AN ARAB**** (1:01)**

*A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD.
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**A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD. PRODUCED BY NANCY LEWIS. ℗ 1976 ARISTA RECORDS INC.
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AP 1001
STEREO

SIDE B
(AP 1001 B)

I Love

JIMMY, CARTER, JIMMY CARTER

By Peter Livingston & Andrew Piotrowski

1. The Very Private Jimmy Carter
2. J.C. Sent Me
3. Joy
4. Sagittarius of State
5. And Now That You're President Again...(1984).

A & P RECORDS INC.
℗ 1976 © 1976


CADET CONCEPT
T.M.
T.M.
EARL DOUD PRESENTS
CCX-1
(18903)
STEREO
SIDE 1
"SPIRO T. AGNEW IS A RIOT"
PTA 3:34
POLISH AMBASSADOR 2:31
DIPLOMACY 2:51
THE MONUMENT 1:21
THE JOKE 2:35
OATH OF OFFICE :39
GOODNIGHT :54
THE FIGHT 4:30
SILENT MAJORITY 3:27
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MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET CONCEPT
T.M.
T.M.
EARL DOUD PRESENTS
CCX-1
(18904)
STEREO
SIDE 2
"SPIRO T. AGNEW IS A RIOT"
I'M SORRY 2:30
JACK FROST PT. 1 3:23
JACK FROST PT. 11 2:24
JACK FROST PT. 111 3:32
JACK FROST PT. 1V 2:27
JACK FROST PT. V 3:25
JACK FROST PT. V1 4:15
DOOMSDAY MACHINE 1:30
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MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

LAUREL RECORDS

"CHARLIE PROSE" LIVE

33 1/3 RPM

SIDE ONE
LP 1109

TIME: 22:29

1. INTRODUCTION
SPACE ODYSSEY
ON THE ROAD AGAIN (BMI)
2. EIGHT DOLLARS BACK
3. AIRPORTS
4. CATHOLIC SCHOOLS
5. I FALL
6. SHAME AND SCANDAL
(WEST INDIAN FOLK SONG)
7. YOU'RE NOBODY TIL SOMEBODY
LOVES YOU (ASCAP)

© 1982 CHARLIE PROSE PRODUCTIONS


LAUREL RECORDS
"CHARLIE PROSE"
LIVE
33 1/3 RPM
SIDE TWO
LP 1109
TIME: 25:50
1. LADY (BMI)
2. IGNORANTS
3. ANGEL ON THE TREE
4. A RABBIT IN MONTANA
5. ITALIAN PAPPA
6. I BELIEVE IN MUSIC (BMI)
(CLOSING MEDLEY)
© 1982 CHARLIE PROSE PRODUCTIONS


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE A
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Prostituti • Your Time Is Up
This Is God • Thatsa My Daughter?
Linoleum • Three For Five
Moms • The Parrot • Mrs. Revere
Go Fly A Kite • For A Camel
Ladies In The Casino
More Fun For A Quarter
I've Lost Before • The Potato
© Charlie Prose Productions
Laurel Records • Made in USA


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE B
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Drunk In The Hall • Acute Angina
Burning Rubber • Don't Pee Pee In The Pool
Cats Are Sneaky • Blind Man Shopping
Who Shot My Paw • Rental Camel • Two Cowboys
Anybody Else Up There?
What Did He Say? • This Darn Nurse
Birth Control • Weedwacker
Box And Saucer
© Charlie Prose Productions
Laurel Records • Made in USA

LAUREL RECORDS

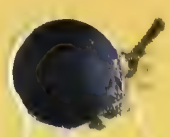
A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 1
SLP 11-11 # 3



33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The A & P • Sell The Car • The Seagull
Potty Seat Cover • Laughter And Gas
Prostate Problems • A Bud Right • Cataract
I Lost My Toupee • God Turns On The Light
Intersections And Condominiums • State Farm
Infrequent • The Dentist • Drop The Accent
A Real Good Feel Good Song *(R. Fagan / L. Alderman)*

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Laurel Records • Made in the U.S.A.

LAUREL RECORDS

A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 2
SLP 11-11 # 3

33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The Baby On The Bus • 40th Wedding Anniversary
The Lottery • The Balcony • Joys Of Parenthood
Good Tooth Fairy • To-Ta-Roo's
She Carried The Flag • Corduroy Pants
Bingo In Latin • The Get-Well Bag
My Fathers Advice
You Are My Miracle *(R. Whittacker)*

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Laurel Records • Made in the U.S.A.



MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE A **CAS-1049-A**

1. APOLOGIES	2:00
2. SPANISH INQUISITION	2:49
3. WORLD FORUM	4:00
4. GUMBY THEATRE	2:58
5. THE ARCHITECT	4:10
6. THE PIRANHA BROTHERS	9:50

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MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE B

CAS-1049-B

1.	DEATH OF MARY QUEEN OF SCOTS	2:36
2.	PENQUIN ON THE T.V.	2:58
3.	COMFY CHAIR/SOUND QUIZ	3:29
4.	BE A GREAT ACTOR/THEATRE CRITIC	4:21
5.	ROYAL FESTIVAL HALL CONCERT	4:06
6.	SPAM	2:24
7.	THE JUDGES/STAKE YOUR CLAIM	3:27
8.	STILL NO SIGN OF LAND/ THE UNDERTAKER	5:28

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ARISTA
MONTY PYTHON
ALB6-8343
[ALB6-8343 SA]
SIDE 1
33⅓ RPM
Sit On My Face 0:44
Announcement 0:23
Henry Kissinger 0:49
String 2:20
Never Be Rude To An Arab 1:01
I Like Chinese 3:10
Bishop 2:34
Medical Love Song 2:08
Farewell To John Denver 0:18
Finland 2:17
I'm So Worried 3:20
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y. N.Y. 10019


ARISTA
MONTY PYTHON
ALB6-8343
[ALB6-8343 SB]
SIDE 2
33⅓ RPM
I Bet You They Won't Play This Song On The Radio 0:56
Martyrdom of St. Victor 1:41
Here Comes Another One 1:59
Bookshop 4:24
Do Wot John 0:33
Rock Notes 2:12
Muddy Knees 2:10
Crocodile 2:38
Decomposing Composers 2:42
Bells 2:23
Traffic Lights 1:56
All Things Dull and Ugly 1:29
A Scottish Farewell 0:20
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc., 6 W 57th St., N.Y., N.Y. 10019


COLUMBIA
HOWLS, BONERS AND SHOCKERS
ART LINKLETTER'S HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp" 35926)
1. FAMILY SECRETS
2. PETS AND PEDIGREES
3. JOKES AND POEMS
4. WHAT TO BE WHEN GROWN UP
5. INSTRUCTIONS FROM THEIR FOLKS
6. QUICKIES
All selections from Art Linkletter's "House Party"
® "COLUMBIA" MARCAS REG. T. M. MADE IN U.S.A.


COLUMBIA
HOWLS, BONERS AND SHOCKERS
ART LINKLETTER'S HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp"35927)
1. GIRL FRIENDS AND BOY FRIENDS
2. SURPRISING ANSWERS AND IMAGINATION
3. MISCELLANEOUS
4. WORDS AND EXPRESSIONS
All selections from Art Linkletter's "House Party"
LP
® "COLUMBIA" MARCAS REG. T. M. MADE IN U. S. A.

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 1
STEREO
PAS-6086-A



1. Say 3:37
   (Seals and Crofts) BMI
2. Petty Grievance 3:10
   (Tom Bernfeld) ASCAP
3. 2001 3:45
   (Richard Strauss) ASCAP
4. The Euphrates 6:16
   (Seals and Crofts) BMI
5. I Don't Know How To Love Him 4:27
   (Rice and Webber) ASCAP

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"2001" arr. by Lew Delgatto

℗ 1973 PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 2
STEREO
PAS-6086-B



1. Goodbye Sweet Janice 3:50
   (Joel Kaye) ASCAP
2. OFO 5:26
   (Johnny Richards) BMI
3. MacArthur Park 5:32
   (Jim Webb) ASCAP
4. Spinning Wheel 3:18
   (David Clayton Thomas) BMI

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"OFO" arr. by Johnny Richards
"Spinning Wheel" arr. by Tommy Newsome

℗ 1973

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

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DIAMANDA GALAS
You Must Be Certain Of The Devil



7 71403-1
SIDE 1
45 RPM

1. SWING LOW SWEET CHARIOT* • (2:44)
2. DOUBLE-BARREL PRAYER • (5:01)
3. LET'S NOT CHAT ABOUT DESPAIR • (5:00)
4. BIRDS OF DEATH • (5:15)

Produced by Gareth Jones and Diamanda Galas
All songs composed by Diamanda Galas
except *
All songs published by Dying Art Music (BMI)

℗ 1988 Mute Records Ltd.

RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA Manufactured in the USA

DIAMANDA GALAS
You Must Be Certain Of The Devil



7 71403-1
SIDE 2
45 RPM

1. YOU MUST BE CERTAIN OF THE DEVIL • (4:55)
2. LET MY PEOPLE GO • (3:22)
3. MALEDICTION • (4:17)
4. THE LORD IS MY SHEPHERD* • (1:33)

Produced by Gareth Jones and Diamanda Galas
All songs composed by Daimanda Galas
except *
All songs published by Dying Art Music (BMI)

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Manufactured in the USA
RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA

B/B112

Side 1

33 1/3 RPM Stereo

Marcia Berman Sings Malvina Reynolds' RABBITS DANCE And Other Songs For Children





Band 1	I Live In A City (2:30)
Band 2	Johnny Built A House (2:08)
Band 3	Place To Be (2:06)
Band 4	You Can't Make A Turtle Come Out (1:38)
Band 5	Artichokes (1:05)
Band 6	Eight Candles (2:20)
Band 7	Jennie Fell Down (1:22)
Band 8	Morningtown Ride (2:31)

Produced by Marcia Berman and John Bucchino
B/B Records, 570 N. Arden Blvd., L.A. CA 90004
Manufactured in USA

℗© 1985 B/B Records

B/B 112

Side 2

33 1/3 RPM Stereo

Marcia Berman Sings Malvina Reynolds' RABBITS DANCE And Other Songs For Children





Band 1	Magic Penny (2:48)
Band 2	Move Over (1:06)
Band 3	Rabbits Dance (2:10)
Band 4	In The Dancing (3:00)
Band 5	Mommy's Girl (1:42)
Band 6	In Bethlehem (2:50)
Band 7	The Pets (1:40)

Produced by Marcia Berman and John Bucchino
B/B Records, 570 N. Arden Blvd. L.A. CA 90004
Manufactured in USA

℗ © 1985 B/B Records

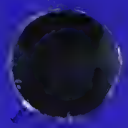
RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

SYMPHONIC BAND

1. Scythian Overture

SIDE 1
18341



FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

2. Conversation for Cornet -
Robert Price, Soloist
3. The Westminister Walz
4. The Gallant Men

MIXED CHORUS

5. Mary and The Child
6. I Wonder As I Wander -
Patricia Porter-Soloist
7. Let The Heavens Be Glad -
Cynthia Raymond-Soloist

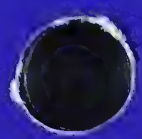
RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

DANCE BAND

1. Tequila - Cynthia Malecky-Soloist
2. Wipe Out - David Price-Soloist

SIDE 2
18342



FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

GIRL'S CHORUS

3. The Nativity - Victoria Young-Soloist
4. Lullaby For Christmas Eve
5. Sleigh Ride

SYMPHONIC BAND

6. Days of Glory
7. Of Festive Bells and Ancient Kings
8. Hosts of Freedom

SPANISH WORLD RECORDS, INC.



ISMAEL NUÑEZ

Ismael Núñez y Sus Trasnochadores

FM-276 STEREO

Lado A

1. **SUBE NENE, SUBE. Trulla.**
   (Cheo Pérez)
2. **ME DEJAS, NO SE POR QUE. Trulla.**
   (Ismael Núñez Pratts)
3. **CAMPANAS DE NAVIDAD.**
   (Ismael Núñez Pratts)
4. **EL SER QUE SE ADORA. Trulla.**
   (Carmelo Cruz)
5. **MANDAME UN RETRATO. Guaracha.**
   (Daniel Pérez)
6. **SANTA CLAUS. Guaracha.**
   (William Rivera).

TRADEMARK REG. U.S. PAT. OFF. · MARCA REGISTRADA

SPANISH WORLD RECORDS, INC.

MONTILLA

ISMAEL NUÑEZ

Ismael Núñez y Sus Trasnochadores

FM-276 STEREO

Lado B

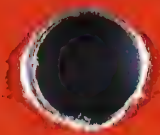
1. **EN LOS ESTADOS UNIDOS. Guaracha.**
   (Fidel Pérez)
2. **TENGO QUE OLVIDARTE. Trulla.**
   (Carmelo Cruz)
3. **CONSEJO NAVIDEÑO. Guaracha.**
   (Wito Jiménez)
4. **LA NOCHE BUENA MODERNA. Guaracha.**
   (Angel Alemán)
5. **PA' LA CAMA, CHEO. Trulla.**
   (Cheo Pérez)
6. **NUESTRAS TRADICIONES. Trulla.**
   (William Rivera).

TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA

TAKIE ŻYCIE
SUCH IS LIFE

WALDEMAR KOCOŃ

STEREO
SIDE ONE



COPYRIGHT
INTERTONE
1986 ● 102

NAUCZONO MNIE JAK ZYĆ (I WAS TAUGHT HOW TO LIVE)
W. Kocoń/ W Kocoń

DLA CIEBIE POLSKO (FOR YOU POLAND)
W Kocoń/ W Kocoń

JAKIM PRAWEM? (BY WHAT RIGHT?)
W Kocoń/ W Kocoń

OSTATNIE KAZANIE (THE LAST SERMON)
W Kocoń/ W Kocoń

KRÓLOWO JASNOŚCI
(O, QUEEN OF BRIGHTNESS)
W Kocoń/ W Kocoń

TAKIE ŻYCIE
SUCH IS LIFE

WALDEMAR KOCOŃ

STEREO
SIDE TWO

COPYRIGHT
INTERTONE
1986 ● 102

TAKIE ŻYCIE (SUCH IS LIFE)
W Kocoń/ W Kocoń

NIE NARZEKAJ (DON'T COMPLAIN)
W Kocoń/ W Kocoń

THE GREATEST PERFORMANCE OF MY LIFE
(NAJWIĘKSZE PRZEDSTAWIENIE MEGO ŻYCIA)
Sandro - Anderle - R / J Allen A.S.C.A.P.

ESA TRISTE GUITARRA (THAT SAD GUITAR)
(SMUTNA GITARA)
M. Alejandro/ A Magdalena A.S.C.A.P.

WIELKI TARG
(THE GREATEST BAZAAR)
Wł. Korcz/ W Młynarski A.S.C.A.P.


CHEECH & CHONG
STEREO
SIDE UNO
SP-77010
(SP-77019)
1. BLIND MELON CHITLIN' 4:20
2. WINK DINKERSON 2:57
3. ACAPULCO GOLD FILTERS 2:49
4. VIETNAM 3:08
5. TRIPPIN' IN COURT 5:57
Produced By Lou Adler
All material written and performed by
Cheech and Chong.
All material published by
India Music Ink.
(ASCAP)
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028


CHEECH & CHONG
STEREO
SIDE YE
SP-77010
(SP-77020)
1. DAVE 1:34
2. EMERGENCY WARD 3:30
3. WELCOME TO MEXICO 2:49
4. THE POPE: LIVE AT THE VATICAN 1:50
5. CRUISIN' WITH PEDRO DE PACAS 3:55
6. WAITING FOR DAVE 5:03
Produced By Lou Adler
All material written and performed by
Cheech and Chong.
All material published by
India Music Ink.
(ASCAP)
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028



A CHILD OF THE FIFTIES
ROBERT KLEIN

SIDE ONE
Edited for
Air Play

BRUT 6001 DJ A
(BRUS 6001 DJ-A)

1. Civil Defense (No Talking) 3:07 — 2. Public School 1:56 — 3. School Lunch 1:50 — 4. The Sex Impulse 4:00 — 5. "Fabulous 50's 2:45 — 6. Substitute School Teacher 2:00 — 7. Starting Your Car :53 — 8. F.M. Disc Jockey 2:59 — 9. New York City Animals 1:25 — 10. All Night Groceries 1:00 — 11. The Panhandler 1:18.

All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, Inc. (BMI) Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs Produced by Rick Chertoff and Phil Gladston for Waffle. ℗1973 by Brut Prod. Inc. All rights reserved.

Exclusively Distributed by Buddah Records Inc., A Subsidiary of Viewlex Inc., 810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.



A CHILD OF THE FIFTIES
ROBERT KLEIN

SIDE TWO
Edited for
Air Play

BRUT 6001 DJ B
(BRUS 6001 DJ-B)

1. Public Service Commercials 1:35 — 2. My Little Margie 1:43 — *COMMERCIALS: 3. Kraft :39 — 4. Peg Bracken :26 — 5. Geritol 1:16 — 6. Raid 1:08 — 7. Shell & Amoco 1:56* — 8. Our Gang 3:40 — 9. Musical Instruments 1:55 — *ATHLETICS: 10. Yankee Junior 1:35 — 11. Ballplayers Talk :56 — 12. Halftime Shows 2:43* — 13. Words 1:36 — 14. The Foreigner :23 — 15. Childhood Myth 1:03 — 16. "Middle Class Educated Blues" 3:16 — 17. School Assembly 2:38 — 18. James Abram Garfield 1:04.

All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, INC. (BMI). Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs produced by Rick Chertoff and Phil Gladston for Waffle.

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I'M A COMEDIAN, SERIOUSLY

Franklyn Ajaye

Working In Men's Clothing Store:
- Homosexuals
- Girls With Big Breasts
- Birthday Suit
- Female Customers
- Black/White Customers
- Talking About Customers
- Caught In Zipper

College:
- Rolling Joints
- Trés
- Parties
- Swahili Lessons
- Intimidating White Students
- Hippie Professors
- True/False Tests

Law School:
- Morris And Howard
- Security Guard Girls Dorm

New York City:
- Street Crime
- Ain't Got Shit Clothes
- Uncle Johnny
- The Bitter End

Total Time: 21:15

SP-3642/Stereo (SP-3687)

All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)

Produced by Wally Amos

℗ 1974 A&M Records, Inc.

A&M RECORDS 1

I'M A COMEDIAN, SERIOUSLY

Franklyn Ajaye

Being A Comedian

Traveling:
- Chicano Pilot
- The South
- Hotels
- Hugh Masekela
- James Brown
- Bobby Blue Bland
- Black Audiences

Movies:
- Don Juan
- Movie Ad
- Shaft
- Hit
- Actors As Singers
- Sidney Poitier
- Billy Jack
- The Exorcist

Religion:
- Minority Program
- Friend In Seminary
- Jesus Freaks
- Funerals

Television:
- Kung Fu
- Father Knows Best
- Leave It To Beaver
- Tide
- Ring Around The Collar
- Goodyear Bra

Total Time: 18:45

SP-3642/Stereo (SP-3688)

All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)

Produced by Wally Amos

℗ 1974 A&M Records, Inc.

A&M RECORDS 2


WHUS
KAPP
JOSE JIMENEZ
TALKS TO
TEENAGERS
(OF ALL AGES)
SIDE
1
PROMOTIONAL
RECORD
KL-
1304
1. THE CHEERLEADER 3:05
2. THE VOCATIONAL GUIDANCE COUNSELOR 3:39
3. THE ETIQUETTE EXPERT 10:17
KL 2 1304 A
1278
LONG PLAYING
MANUFACTURED BY KAPP RECORDS, INC., NEW YORK


WHVS
KAPP
JOSE JIMENEZ
TALKS TO
TEENAGERS
(OF ALL AGES)
SIDE
2
PROMOTIONAL
RECORD
KL-
1304
1. THE BASEBALL STAR 2:58
2. TEENAGE PROBLEMS 2:15
3. THE HISTORY LESSON—
CHRISTOPHER COLUMBUS 3:16
4. THE MARRIAGE COUNSELOR 2:23
5. ANOTHER HISTORY LESSON—
GEORGE WASHINGTON 2:10
6. MY ALMA MATER 4:10
KL 2 1304 B
1278
LONG PLAYING
MANUFACTURED BY KAPP RECORDS, INC., NEW YORK


ATLANTIC
SD 7257
CHRIS RUSH
FIRST RUSH
1. EVEN NICE PEOPLE GET TV (4:32)
Funk/Puerto Rican Wagon Train/
Howdy Doody
STEREO
ONE
℗ 1973
ATLANTIC
2. CA-CA-AH-AH-DOODY-POO-POO (1:32)
3. GRASS (9:00)
Munchie Monster/The Dealer Man/
El Exigente/Lawrence Talbot Turns On/
Filtered Prunes
4. SCIENCE FICTION (3:49)
U.F.O./Alien Meets The Wino/
Star Trek/Getting High In The Future
All material written by Chris Rush
Published by Landrush Productions Inc., BMI.
(ST-A-722725RI)
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD 7257

CHRIS RUSH
FIRST RUSH

1. JESUS IN A DOPE BUST (3:17)

STEREO

TWO

℗ 1973
ATLANTIC

2. SISTER JOHN DAMIAN'S VIRGIN SCHOOL (6:22)
3. GOLDEN ZITS OF THE FIFTIES (3:00)
4. MIND FARTS (3:32)
5. NAKED APE (0:55)
6. BLACULA MEETS TAR BABY (2:52)
7. ABIE'S MAGIC HAT (1:45)

All material written by Chris Rush
Published by Landrush Productions Inc., BMI.

(ST-A-722726RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



STEREO 33 1/3 RPM
0-66621 • A SIDE

℗ 1989, 1990 Buena Vista Pictures Distribution, Inc.
Hollywood Records,
500 S. Buena Vista St.,
Burbank, CA 91521.
Distributed by
Elektra Entertainment,
A Division of Warner
Communications Inc.
All rights reserved.

SEBASTIAN C.
UNDER THE SEA

Atlantic Ocean Single Mix 3:36
Jellyfish Mix 5:20
Mermaid Dub 3:27

Words by Howard Ashman/Music by Alan Menken
Pub., Walt Disney Music Co., ASCAP and
Wonderland Music Co., Inc., BMI
ST-ED-66621A-SP
Original Production by Howard Ashman,
Alan Menken and Robert Kraft
Original Arrangement by Robbie Merkin and Alan Menken
Additional Production, Arrangement and Remixes by
Jellybean for Jellybean Productions, Inc.
Featuring vocals by Samuel E. Wright

DIST. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.



STEREO 33 1/3 RPM
0-66621 • B SIDE

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Hollywood Records,
500 S. Buena Vista St.,
Burbank, CA 91521.
Distributed by
Elektra Entertainment,
A Division of Warner Communications Inc.
All rights reserved.

SEBASTIAN C.
UNDER THE SEA

Pacific Ocean Single Mix 3:10
Polka Dot Bikini Mix 5:33
Sub Dub 3:46

Words by Howard Ashman/Music by Alan Menken
Pub., Walt Disney Music Co., ASCAP and
Wonderland Music Co., Inc., BMI
ST-ED-66621B-SP
Original Production by Howard Ashman,
Alan Menken and Robert Kraft
Original Arrangement by Robbie Merkin and Alan Menken
Additional Production, Arrangement and Remixes by
Bongo Bob Smith for Bongo Bob Productions
Featuring vocals by Samuel E. Wright

DIST. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.

CUTTING RECORDS

CR-200
TIME: 5:26
BONUS: 2:10
33⅓ RPM
Dorian Music
ASCAP

SIDE B

Executive Producer:
Amado Marin
Produced & Mixed by:
Jerry Calliste Jr.
& Aldo Marin
Recorded at:
Secret Sound Studio, NY, NY
Engineered by:
Tom Gartland & Jim Lyon

AL-NAAFIYSH (The Soul)

Calliste Jr.

Hashim

Sure Force Productions Sure Shot Edit by Aldo Marin

℗ 1983 CUTTING RECORDS

111 Dyckman Street
NY, NY 10040 (212) 569-4589

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Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 1

33⅓ R.P.M.
FDS 111 A
(FDS 63724)

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part I)
(Copyright 1969 by Robert Scheer)
(12:00)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

A Product of Flying Dutchman Productions Ltd. • 65 W. 55th St. • New York 10019 • Made in USA • Distributed by Mainstream Records, Inc.



Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 2

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part II)
(Copyright 1969 by Robert Scheer)
(11:10)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

A Product of Flying Dutchman Productions Ltd. • 65 W.55th St. • New York 10019 • Made in USA • Distributed by Mainstream Records, Inc.

CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 1

1. ENJOYING GOLF
2. THE GRIP
3. THE STANCE
4. THE DRIVE
5. FAIRWAY WOODS

CARLTON RECORD CORPORATION • MADE IN U.S.A.

CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 2

1. THE IRONS
2. THE SHORT GAME
3. PUTTING
4. SAND TRAPS
5. GOLF, A THINKING MAN'S GAME

CARLTON RECORD CORPORATION • MADE IN U.S.A.


TRANCEGLOBEFUSION
CYGNUS X
The Orange Theme
A1. Moonmans Orange Juice Mix - Ferry Corsten
A2. Push Remix - Dirk Maas & Blender
B1. Bervoets & De Goeij Mix - Piet Bervoets & Benno de Goeij
B2. Red Jerry's Prolekult Mix
B3. Original Mix - A.T. Roussen
Moonquake Music
Arcade America / ID&T Music


ARCADE AMERICA 1901 Avenue of the Stars,
Suite1545, LA CA, 90067 info@arcadeamerica.com
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Printed in the USA
6 89289 40011 6
RADIKAL RECORDS
AA00299


M·G·M
BUGALU PARTY
THE LIVELY ONES
4449
SIDE
1. BUGALU MOVEMENT 2:10 (A. Bagliono) M. C. Publications BMI
2. WORKING IN THE COAL MINE 3:21 (A. Tussiant) Marsaint Music BMI
3. KNOCK ON WOOD 3:55 (S. Cropper-E. Floyd) East Publications BMI
4. SHE MOVED ME 2:23 (A. Bagliono) M. C. Publications BMI
5. IN THE MIDNIGHT HOUR 3:12 (S. Cropper-W. Pickett) Cotillion Music, Inc. And East Publications, Inc BMI
6. WE GOT A THING THAT'S IN THE GROOVE 4:00 (Storball) McLaughlin Publications BMI
Produced By M.C.M. Productions, Inc.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN MAYER, INC. – Made in U.S.A.


M-G-M
BUGALU PARTY
THE LIVELY ONES
E 4449
SIDE 2
1 YOU ARE MY SUNSHINE 2:45 (J. Davis-C. Mitchell)
Peer International Corp BMI
2. 634-5789 2:45 (S. Cropper-E. Floyd) East-Pronto Music BMI
3 TAKE IT WHILE YOU CAN 2:37 (A. Baglione) M. C. Publications BMI
4. I GOT YOU (I Feel Good) 2:12
(J. Brown) Lois-Try Me Music BMI
5. HOLD ON, I'M COMING 3:55
(Proter-Hayes) East-Pronto Music BMI
Produced By M.C.M. Productions, Inc.
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 1
1. TRITALA 2:05
2. KAJLI 15:15
3. BHATIALI 6:25
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 2
1. BHAJAN 2:10
2. MAYANAMOTIR 3:30
3. JHUMUR 7:05
4. CHANT BAUL 7:53
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23481 DMM 1

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Днем и ночью (А. Пугачева — Я. Далин); **Глазами ребенка** (Ю. Чернавский — И. Форсман); **Любовь причиняет страдания** (Л. Хольм — И. Форсман) **Бесчувственная телефонистка** (А. Гленмарк — И. Форсман); **Все время ты был рядом** (Т. Сёдерберг — И. Форсман)

На английском языке

Аранжировки Л. Шёхольма

Запись 1985 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23482 DMM 2

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Святая ложь (А. Пугачева — Д. Костюрин, английский текст Я. Далина); **Певчая птичка** (Л. Хольм — И. Форсман); **Неудачная вечеринка** (Т. Сёдерберг — Т. Х. Майнор)
Капитан (А. Пугачева — И. Форсман)
Такое чудо (Л. Хольм — Я. Далин)
На английском языке
Аранжировки Л. Шёхольма
Запись 1985 г.

"DINNER WITH DRAC!"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 1

1. DINNER WITH DRAC - 2:31
   (Sheldon/Land)
2. THE INVITATION - 4:35
3. MONSTER TIME - 2:36
   (Black/Gentile)
4. THE WOLFMAN - :58
5. THE MUMMY - 1:46
6. TRANSYLVANIA - 5:10
   (Fanelli, Jr./Chewuk)

Produced by Geoffrey Black
℗1976 Pickwick
International, Inc.

"DINNER WITH DRAC!"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING - Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 2

1. THE BAT - 2:34
   (Stevens)
2. THE ARRIVAL - 2:17
3. LITTLE GREEN RIDING HOOD - 1:24
4. DRACULA'S UNDYING LOVE - 3:11
   (Barnes)
5. DINNER IS SERVED - 2:12
6. DINNER WITH DRAC - 3:49
   (Sheldon/Land)

Produced by Geoffrey Black
©1976 Pickwick
International, Inc.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE ONE
AL 31235
℗ 1972 CBS, Inc.
1. SPRING 22:09
-W. Carlos-

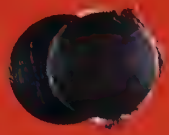

COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE TWO
BL 31235
℗ 1972 CBS, Inc.
1. SUMMER 21:31
-W. Carlos-
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE THREE
AL 31236
℗ 1972 CBS, Inc.
1. FALL 20:56
-W. Carlos-
MARCAS REG. PRINTED IN U.S.A.

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

Trans-Electronic
Music Productions, Inc.
Presents

WALTER CARLOS
SONIC SEASONINGS



KG 31234
C 31236
STEREO

SIDE FOUR
BL 31236

℗ 1972 CBS, Inc.

1. WINTER 20:31

-W. Carlos-

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Record Productions

"SINCERELY"

FRANK ZARBA

Side One
STEREO

33-1/3 rpm
AB300A

SEND IN THE CLOWNS (ASCAP)	(4:15)
SHY GUY (ASCAP)	(2:15)
I WONDER WHO (ASCAP)	(2:44)
SUMMER RAIN (ASCAP)	(3:03)
LOVE IS THE ANSWER (ASCAP)	(3:35)

℗ 1976 Frank Zarba



Record Productions

"SINCERELY"

FRANK ZARBA

Side Two
STEREO

33-1/3 rpm
AB300B

SAD OVER YOU (ASCAP)	(2:53)
FEELINGS (BMI)	(4:03)
ROSES (ASCAP)	(4:47)
MEMORY OF YOU (ASCAP)	(3:46)
THERE ARE MANY SEASONS (ASCAP)	(3:54)

℗ 1976 Frank Zarba



S 507
SIDE 2

HS-1635-2
STEREO

A Trademark of Motown
Record Corp. © 1969

"GET READY"
THE RARE EARTH

1. GET READY (William Robinson) 21:30



S 507
SIDE 1

A Trademark of Motown
Record Corp. © 1969

HS-1634
STEREO

"GET READY"
THE RARE EARTH

1. MAGIC KEY (K. Folcik, G. Bridges) 3:50
2. TOBACCO ROAD (John Loudermilk) 7:10
3. FEELING ALRIGHT (Dave Mason) 5:00
4. IN BED (T. Baird,
W. Henderson, L. Henderson) 3:00
5. TRAIN TO NOWHERE
(. Youlden, K. Simmonds) 3:20



R 534D
SIDE 1

HS-1913-3
STEREO

"RARE EARTH IN CONCERT"

1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
HS-1914-3
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38



R 534D
SIDE 3

HS-1915-3
STEREO

"RARE EARTH IN CONCERT"

1. WHAT'D I SAY (R. Charles) 6:31

2. THOUGHTS (G. Bridges, P. Hoorelbeke, E. Guzman, J. Persh, M. Olson, R. Monette) 10:53



R 534D
SIDE 4

HS-1916-3
STEREO

"RARE EARTH IN CONCERT"

1. (I KNOW) I'M LOSING YOU
(C. Grant, E. Holland, N. Whitfield) 14:09

2. NICE TO BE WITH YOU
(M. Olson, R. Monette, P. Hoorelbeke) 2:15



R 534D
SIDE 1

HS-1913-3
STEREO

"RARE EARTH IN CONCERT"

1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38


RARE EARTH
T.M.
R 534D
SIDE 3
HS-1915-3
STEREO
"RARE EARTH IN CONCERT"
1. WHAT'D I SAY (R. Charles) 6:31
2. THOUGHTS (G. Bridges, P. Hoorelbeke, E. Guzman, J. Persh, M. Olson, R. Monette) 10:53



R 534D
SIDE 4

HS-1916-3
STEREO

"RARE EARTH IN CONCERT"

1. (I KNOW) I'M LOSING YOU
(C. Grant, E. Holland, N. Whitfield) 14:09

2. NICE TO BE WITH YOU
(M. Olson, R. Monette, P. Hoorelbeke) 2:15


Satin Doll
BOBBI HUMPHREY
Side 1
Blue Note
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Satin Doll
BOBBI HUMPHREY
Stereo
BN-LA344-G
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Satin Doll
BOBBI HUMPHREY
Stereo
BN-LA344-G
Blue Note
Side 1
1. NEW YORK TIMES - 6:45
(L. Mizell) Alruby Music ASCAP
2. SATIN DOLL - 4:05
(D. Ellington/J. Mercer/B. Strayhorn)
Lampo Music, Inc. ASCAP
3. SAN FRANCISCO LIGHTS - 5:20
(C. Davis) Alruby Music ASCAP
4. LADIES DAY - 6:15
(L. Mizell) Alruby Music ASCAP
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Executive Producer: George Butler
Arranged and Conducted by Larry Mizell
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CARLA BLEY
TROPIC APPETITES
WATT
SIDE A
WATT/1 STEREO
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WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT? (11:00)
IN INDIA (1:10)
ENORMOUS TOTS (6.00)
CAUCASIAN BIRD RIFFLES (5:05)
Made in U.S.A.


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SIDE B
WATT/1 STEREO
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FUNNYBIRD SONG (1:15)
INDONESIAN DOCK SUCKING SUPREME (8:55)
SONG OF THE JUNGLE STREAM (10:15)
NOTHING (3:35)
Made in U.S.A.

JUD JUD



X THE DEMOS X

X HIGH HAT SONG X GALLOP SONG X SLITHER SONG X DIVEBOMB SONG X
X FAST SONG X ROUNDS OF JUD SONG X TUNING SONG X BACKMASKING SONG X TURN AROUND SONG X



JUD JUD JUD





To: CLINT

With Regards

Best

Blake

Kirk & Blake



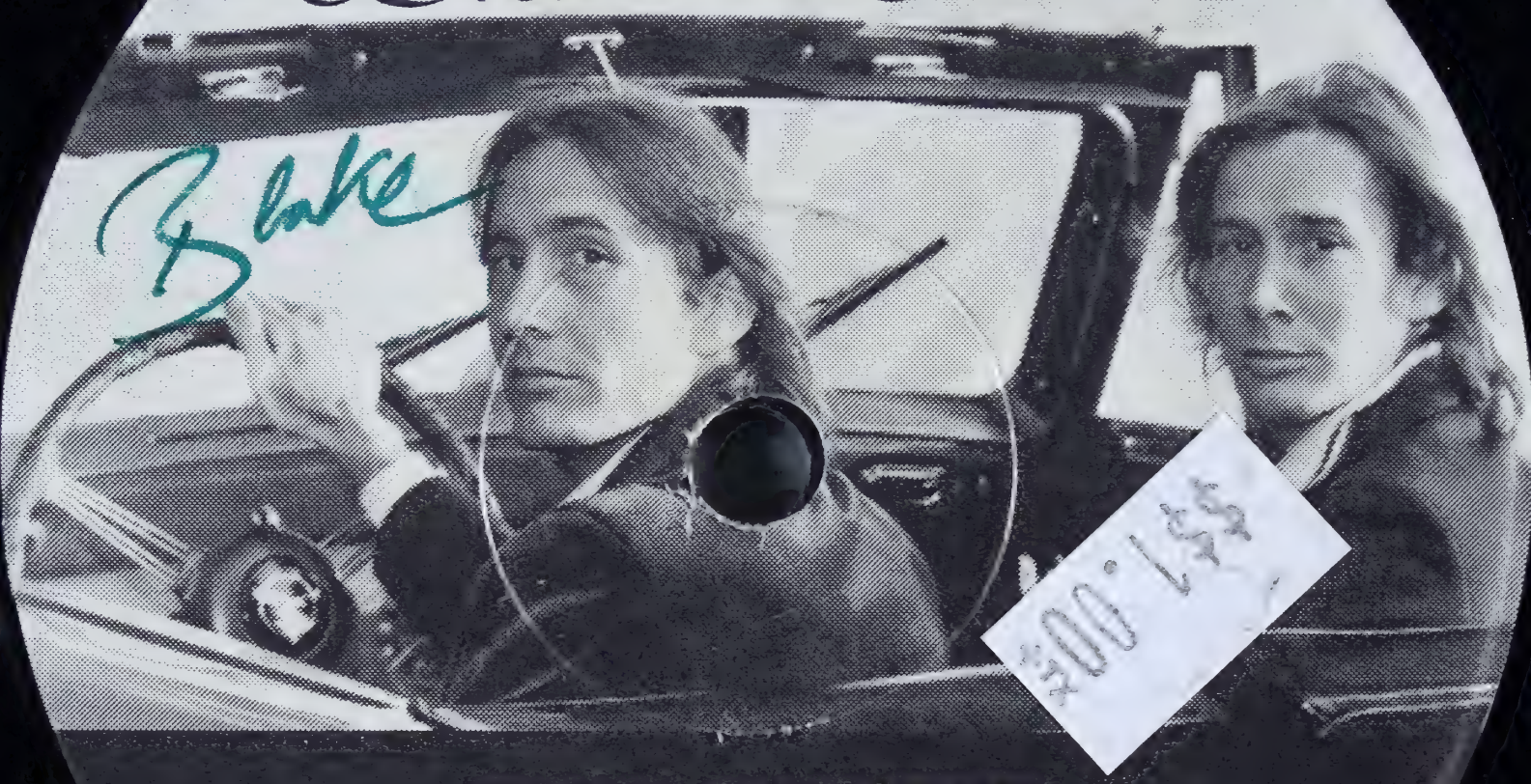
side one **EMPHYSEMA BLUES** 45rpm

K. Torney

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Blake & Kirk



side two

PANAMA HOTEL

45rpm

B. Torney

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TODDLIN' TOWN
Records
Downstream Mus./
Vapac Mus./
Flomar Mus.
(BMI)
Time: 2:25
TT 108
(4012)
(Vocal)
★★THE FUNKY JUDGE★★
(A. Williams - L. Hutton)
BULL & THE MATADORS
A Sherrel-Cross Production
Nationally Distributed by SCEPTER RECORDS, INC.


TODDLIN' TOWN
Records
Downstream Mus./
Vapac Mus./
Flomar Mus.
(BMI)
Time: 2:25
TT 108
(4013)
(Instrumental)
THE FUNKY JUDGE
(A. Williams - L. Hutton)
BULL & THE MATADORS
A Sherrel-Cross Production
Nationally Distributed by SCEPTER RECORDS, INC.


TODDLIN' TOWN
RECORDS
Cachand Music
& Toddlin Mus.
Pub., Inc.
BMI - 2:22
4029
Produced by
Karl Tarleton
Arranged by
Floyd Morris
I CAN'T FORGET
(L. Charles, K. Tarleton, L. Hanks)
BULL & MATADORS
116
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Cachand Music
& Toddlin Mus.
Pub., Inc.
BMI - 2:20
4030
Produced by
Karl Tarleton
Arranged by
Floyd Morris
MOVE WITH THE GROOVE
(L. Charles, K. Tarleton, L. Hanks)
BULL & MATADORS
116
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac Music
BMI - 2:40
4003
Arr. & Prod. by
Jimmy Jones
GIMME SOME OF YOURS
(I'LL GIVE YOU SOME OF MINE)
(J. Jones & L. Blasingaine)
LARRY & THE HIPPIES
103
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac Music
BMI - 2:45
4004
Arr. & Prod. by
Jimmy Jones
ENOUGH FOR EVERYBODY
(Jimmy Jones)
LARRY & THE HIPPIES
103
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co.
Toddlin' Music
Pub. BMI 2:30
4055-A
Arr. & Prod. by
Richard Pegue
for Pat-Ann
Productions
I AM SOMEBODY-PART I
(P. D.-text by Rev. Jessie L. Jackson)
(Adaptation & Mus. by Richard Pegue)
THE BROTHERS AND SISTERS
128
1827 S. MICHIGAN AVE. CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co.
Toddlin' Music
Pub. BMI 2:42
4056-B
Arr. & Prod. by
Richard Pegue
for Pat-Ann
Productions
I AM SOMEBODY - PART II
(Richard Pegue)
THE BROTHERS AND SISTERS
128
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co./Toddlin' Music Pub.
BMI - 2:58
4050-M
Arr. & Prod. by Richard Pegue & Terry Thompson For Pat-Ann Productions
PART ONE
NOBODY IS GONNA TURN US 'ROUND
(R. Pegue - T. Thompson)
THE BROTHERS & SISTERS
126-A
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co./Toddlin' Music Pub. BMI - 2:30
4052-M
Arr. & Prod. by Richard Pegue & Terry Thompson For Pat-Ann Productions
PART TWO
NOBODY IS GONNA TURN US 'ROUND
(R. Pegue - T. Thompson)
THE BROTHERS & SISTERS
126-B
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312 225-6665

HAYFEVER

PRODUCTIONS

2343 Holbrook Dr., Concord, Calif. 94519



45 RPM
STEREO
2:20

HF2579A

THE RIDER

(Suzi McKee and Mark London Williams)

DALE PRYOR

© Ranger Rhythms
℗ Hayfever Productions 1985

HAYFEVER

PRODUCTIONS

2343 Holbrook Dr., Concord, Calif. 94519

45 RPM
STEREO
2:17



HF2579B

OVER YOU

(Dale Pryor and Al Larios)

DALE PRYOR

℗ Hayfever Productions
A.S.C.A.P. 1985

Dirty Boot



DB-202-E
STEREO
Time: 4:06

Dirty Boot
Publishing
BMI
℗1977
Rick Hess
Sound
Engineer:
Bill Blue

MY KIND OF WOMAN

(Rick Hess)

CRYMINY SAKES

Produced by: Stan Katz, Al Dovidia,
Arthur and Marygale Zuscar

Dirty Boot



DB-200-S
STEREO
Time: 3:36

Dirty Boot
Publishing
BMI
℗1977 Stanley
David Flores
Sound
Engineer:
Bill Blue

(She's A)
COMPLICATED WOMAN
(Stanley David Flores)

CRYMINY SAKES
Produced by: Stan Katz, Al Dovidia,
Arthur and Marygale Zuscar


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(9066)
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JACK DANIELS
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ORCHESTRA
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CIT-1034
HOW TIMES HAVE CHANGED


CITATION
CIT-1034
TRY A LITTLE TENDERNESS
ODIE SMITH
WITH
Rico Henderson Orch.


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Drive-In Music
and Westward
(BMI)
OS-96
(or-198)
Produced by
Laboe and
Barrett
Time: 2:19
RUNAWAY PEOPLE
(Arlester Christian)
DYKE AND THE BLAZERS


ORIGINAL SOUND ®
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-96
(or-199)
Produced by
Laboe and
Barrett
Time: 2:54
I'M SO ALL ALONE
(Arlester Christian)
DYKE AND THE BLAZERS


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Boston


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RECORDS
S 57
ZTSP 24359
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Regent
Music Corp.
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(B. Raleigh - S. Edwards)
CINDY LORD & LINDY DOHERTY
BILL LEAVITT ORCHESTRA
Sheraton Records, Inc.
246 Huntington Ave.
Boston


CORINTH
RECORDS
45 RPM
Time: 2:45
201,030
ANEMA E CORE
TINO FONTE


CORINTH
RECORDS
45 RPM
Time: 2:34
201,031
MY LOVE FORGIVE ME
TINO FONTE

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TRACK ONE

David Benoit
I Just Can't Stop Loving You (9558)
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Russ Barenberg
Without Words (0176)
℗ 1983 Rounder Rec. Inc.
Shadowfax
Against The Grain (46924)
℗ 1988 Capitol Rec. Inc.
John Goin
Dream Dance (42127)
℗ 1988 MCA Rec. Inc
Pierre Bensusan
Mille Vallees (42665)
℗ 1988 CBS Inc
Dave Samuels
New Math (42144)
℗ 1988 MCA Rec. Inc
Acoustic Alchemy
Drake's Dream (22125)
℗ 1988 MCA Rec. Inc
Yutaka
The Shadows (9557)
℗ 1988 GRP Rec. Inc.
Earl Klugh
Tropical Legs (46030)
℗ 1988 Capitol Rec. Inc.

TRACK TWO

Chuck Mangione
Sweet Butterfly (40984)
℗ 1988 CBS Inc.
Earl Klugh
Just Like Yesterday (46007)
℗ 1983 Capitol Rec. Inc.
Chet Atkins
Sunrise (39591)
℗ 1985 CBS Inc.
John Jarvis
Wide Open Spaces (5963)
℗ 1987 MCA Rec. Inc.
Don Harriss
Impromptu (80018)
℗ 1987 Sonic Atmospheres Rec.
Suzanne Ciani
[illegible]
℗ 1988 Private Music/RCA
Acoustic Alchemy
Natural Elements (42125)
℗ 1988 MCA Rec. Inc.
Grant Geissman
Snapshots (224)
℗ 1987 TBA Rec./Palo Alto
Dan Siegel
Just For The Moment (44026)
℗ 1987 CBS Inc.
Preston Reed
If Only (423)
℗ 1987 Flying Fish Rec. Inc.

TRACK THREE

Larry Carlton
Discovery (42003)
℗ 1987 MCA Rec. Inc.
John Jarvis
Southern Hospitality (5963)
℗ 1988 MCA Rec. Inc.
William Orbit
Riding To Rio (42098)
℗ 1988 No Speak Rec./I.R.S.
Andreas Vollenweider
Moon Dance (42255)
℗ 1986 CBS Inc.
Earl Klugh
Wishful Thinking (46030)
℗ 1984 Capitol Rec. Inc.
Special EFX
The Lady And The Sea (9559)
℗ 1988 GRP Rec. Inc.
Russ Freeman
Polo In The Palisades (8603)
℗ 1986 PARAS Rec. Inc.
Grant Geissman
Teruko (10217)
℗ 1986 TBA Rec./Palo Alto
Chet Atkins
Love Letter (40593)
℗ 1987 CBS Inc.
Preston Reed
Playing By Ear (324)
℗ 1984 Flying Fish Rec. Inc.
Russ Barenberg
For J.L. (0176)
℗ 1983 Rounder Rec. Inc.

TRACK FOUR

Leo Kottke
Short Wave (2025)
℗ 1988 Private Music/RCA
Mark Knopfler
Smooching (23827)
℗ 1983 Warner Bros. Rec. Inc.
David Benoit
Painted Desert (9558)
℗ 1988 GRP Rec. Inc.
Shadowfax
We Used To Laugh (46924)
℗ 1988 Capitol Rec. Inc.
Larry Carlton
Smiles & Smiles To Go (5689)
℗ 1986 MCA Rec. Inc.
Acoustic Alchemy
If Only (42125)
℗ 1988 MCA Rec. Inc.
Yanni
Nostalgia (2027)
℗ 1987 Private Music/RCA
John Jarvis
Long Awaited, Never Delivered (5690)
℗ 1986 MCA Rec. Inc.
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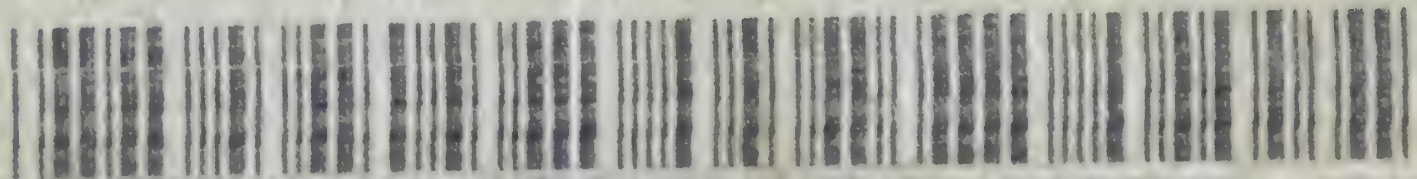
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TAPE MUSIC
AN HISTORIC CONCERT

CLASSICS OF ELECTRONIC MUSIC

VLADIMIR USSACHEVSKY — OTTO LUENING

MUSEUM OF MODERN ART, OCTOBER 28, 1952

"I am often asked: What is tape music, and how is it made? Tape music is music that is composed directly with sound instead of first being written on paper and later made to sound. Just as the painter paints his picture directly with colors, so the musician composes his music directly with tone. In classical orchestral music many instruments play different groups of notes which sound together. In tape music several or even many tapes are superimposed; the tapes sound together the groups of tones that are recorded on them. So, essentially, it is a new way of doing what has been done for centuries by old methods." . . . LEOPOLD STOKOWSKI (Oct. 28, 1952)

OTTO LUENING

Otto Luening was born in Milwaukee, Wisconsin in 1900. He heard about electronic sound in production as a possible compositional tool from Ferruccio Busoni with whom he was studying in Zurich in 1918.

Luening's career has been distinguished by his versatile activities. He has been or still is active as flutist, opera and orchestra conductor, accompanist, and Professor of Composition at Columbia where he is now (1968) Chairman of the Division of Music in the School of the Arts and a member of the Committee of Direction for the Columbia-Princeton Electronic Music Center.

Since 1952 he has been an active pioneer in the field of tape and electronic music, often in collaboration with Vladimir Ussachevsky.

Luening's more than 200 works in other categories include much chamber music, symphonic works, an opera "Evangeline," piano music, songs and choral works. His compositions have been played throughout the world by such orchestras as the New York Philharmonic, Los Angeles Philharmonic, Chicago, St. Louis, Mexico City, Montevideo, and the Haarlem Orchestra of Holland.

He is a member of the National Institute of Arts and Letters, a Trustee of the American Academy in Rome and is a member of the Educational Advisory Board of the Guggenheim Foundation.

Additional works by Luening are recorded on Desto DST-6411/12 and DST-6429 and on C.R.I.

VLADIMIR USSACHEVSKY

Vladimir Ussachevsky (born in 1911, Harbin, China) came to the United States in 1930. After attending Pomona College, Eastman School of Music, Claremont College and Columbia University, he composed a number of orchestral and choral compositions before devoting his entire time to work with tape at Columbia University in 1951.

The first concert of his and Otto Luening's tape compositions at the Museum of Modern Art in November 1952 coined the term "Tape Music," and those compositions have become the "classics" and the particular contribution of the American School.

He has received two Guggenheim Fellowships and is, at present, Associate Professor of Music at Columbia University and Chairman of the Committee of Direction of the Columbia-Princeton Electronic Music Center.

JOSE SEREBRIER

Jose Serebrier is Musical Director of the Cleveland Philharmonic Orchestra and composer-in-residence for the Cleveland Orchestra, George Szell, Conductor.

Born in Montevideo, Uraguay 29 years ago, Mr. Serebrier made his conducting debut there at the age of 11. At 19 he became the youngest Guggenheim Fellow, in composition, in the history of the Foundation. He has since been apprentice conductor under Antal Dorati with the Minneapolis Symphony and Associate Conductor of the American Symphony under Leopold Stokowski. His conducting style has been compared by the N. Y. Times to that of Stokowski who, himself, has said of Serebrier, "He is the greatest master of orchestral balance."

SONIC CONTOURS

Sonic Contours exploits the resources of piano sounds by means of a tape recorder and certain other electronic devices. The range of sounds used in the composition is extended to include notes an octave above and two octaves below normal piano range. Some of the low notes are heard only as overtones, the fundamentals being too low for human perception. Original piano sounds are modified through controlled electronic distortion. In the process of composition on the tape recorder, the components were created first by combining various sound patterns and then superimposing them on each other. The conception of how they were to be fused into the whole was always in mind during each step. The final putting together of the composition required very precise synchronization of individual patterns, and, as the parts were integrated, it was possible to control once more the dynamic shadings. The entire composition falls roughly into three connected sections. The only sounds other than those derived from the piano are human voices used briefly before the final dance-like portion of the composition.

LOW SPEED

In *Low Speed* the composer at times uses acoustic relationships and the tape recorder to highlight certain overtones. This treatment brings out new characteristics from the instrument played. As to the musical content of the piece, the attempt was to produce a solemn, perhaps religious, feeling.

For use on wide-range phonographs, compensate for the RIAA curve.

FANTASY IN SPACE

In *Fantasy in Space* the composer has created a "performance piece." The agility of the flute is exploited. Although the acoustic resources of the magnetic tape recorder were used, the composer's aim was to produce a piece which would communicate with an audience conditioned to impressionistic, virtuoso and tonal music.

INCANTATION

Incantation uses sounds reminiscent of familiar bell sonorities, woodwind instruments and the human voice. These are blended into a new timbre. It cannot be played by conventional instruments.

INVENTION IN TWELVE NOTES

Invention is based on a twelve-tone row presented by the flute and then developed by the conventional devices of canon, augmentation, diminution and retrograde into a complex pattern made possible by the tape recorder.

"MOONFLIGHT"

"Moonflight" is an unabashed program piece. It describes an astronautical adventure. The complications of flight, the mystery, the strange sounds in and out of the ship, the azure sky and weightlessness are suggested in sound. A folksonglike melody celebrates the lonely moon landing and brings the short composition to a close.

Four components in addition to the folksonglike melody are produced on a flute. They are mixed and reverberated on the tape recorder. Component II is added while I continues; III joins in later . . . I, II and III continue and then become an echo background when IV enters. The folkmelody is then played with reverberation while the first four components continue the echoing background.

This record juxtaposes two works composed during the period when Luening was continuing his experimental work in tape music.

"LYRIC SCENE" for flute and strings and ***"LEGEND"*** for oboe and strings show many varied contemporary ways of using these conventional media without introducing radical materials. Although the tonal material is old it is used in new ways.

The "Lyric Scene," in memory of Ferruccio Busoni, begins with the flute with string accompaniment used somewhat in the manner of an 18th Century opera aria. In the second section the flute soars over what becomes melodic and contrapuntal string writing. Further lyric variations let the flute soar again but now to its higher register. The flute restates previous material which the strings and then the flute expand. The strings alone, later joined by the soloist, reach the lyric climax of the composition. The opening subject, somewhat abbreviated, ends the "Lyric Scene."

The "Legend" composed for Robert Bloom and the New Chamber Music Society in New York in 1951 opens with a slow, melodic narrative statement played by the soloist. Its contrasting phrases and developments are over an independent rhythmic-melodic string accompaniment. A variation of this section follows. The tempo changes to *Allegro con spirito* — a dancelike section in three four meter begins with the strings later joined by the oboe. An imitative lively section is played by strings alone. It is followed by a folksonglike oboe tune with accompaniment. The work closes with variations of section one followed by the dance in four four meter, and altered rhythmically.

☆

OSLO PHILHARMONIC ORCHESTRA
JOSÉ SEREBRIER, Conductor
PER ØIEN, Flute
ERIK LARSEN, Oboe

DESTO RECORDS, Loch Road, Franklin Lakes, N. J. 07417

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RAY HAGERTY, CHIEF ENGINEER

WRUR

WRUR

GOIN' TO RIO
Produced and Composed by Bola Sete

Arrangements by Bola Sete and Milt Rogers
Production Assistance by Stan Marcum
Conducted by Milt Rogers and Bola Sete
Engineers—Glen Kolotkin, Mike Nemo, Pete Romano, Tommy Vicari
Mix Engineer—Mike Nemo
Special thanks to Ken Baker, Fred Berk and Bob Gordon

THE MUSIC

1.	2.
Goin' to Rio	Sunrise in Manaus
Dance of the Jungle	Meu Ogum Dedicated to Baden Powell
Waking Giant Dedicated to Brazil	I See Your Face
Serenade	Dance of the Bamboo
Pretty Afternoon	Rain Forest
Brazilian Soul	Folk Guitar Dedicated to John Fahey

THE MUSICIANS

Acoustical Guitar
Bola Sete

Violins
Leonard Atkins
Israel Baker
Alex Beller
Herman Clebanoff
James Getzoff
Jack Gootkin
Bernard Kundell
William Kurasch
Marvin Limonick
Alfred Lustgarten
Erno Neufeld
Jerome Reisler
Marshall Sosson
Albert Steinberg
Joseph Stepansky
Robert Sushel

Violas
Samuel Cytron
Virginia Majewski
Alexander Nelman
Gareth Nuttycombe
Abraham Weiss

Celli
Joseph Di Tullio
Justin Di Tullio
Raphael Kramer
Irving Lipschultz
Kurt Reher

String Bass
Mike Rubin

Harp
Catherine Gotthoffer

Voices
Tom Bahler
Mitch Gordon
Ronald Hicklin
Ida McCune
Lewis Morford
Sally Stevens
Jackie Ward
Andra Willis

Oboe
Jules Jacob

Flute
Hadley Caliman

Bass Flute
Alto Flute
Piccolo
Justin Gordon

Trombones
James Henderson
Tommy Pederson
Thomas Shepard
Kenneth Shroyer

Bass Trombone
Kenneth Shroyer

Tuba
Baritone Tuba
John Johnson

Trumpets
Flugelhorn
Anthony Terran
George Werth

Congas
Armando Peraza

Electric Organ
Richard Kermode

Electric Bass
Doug Rauch
Tom Rutley

Drums
George Marsh
Johnnie Rae
Mike Shrieve

Timpani
Snare Drum
Gary Coleman

Percussion
Bola Sete

THE LYRICS

Goin' to Rio

I'm goin' to Rio de Janeiro
I'm goin' to play for carnival
I'm goin' to Rio de Janeiro
I'm goin' to find myself a girl
To rock and rock and rock and roll

Dance of the Jungle

Dance of the Jungle
Dance of the Jungle

Serenade

I'll serenade for you
A simple song or two
A little melody
On my guitar I do

Pretty Afternoon

It's fun to go to Sausalito
On a pretty Sunday afternoon
To see the kids in their bluejeans
To ask you if you have any spare change

See all the hippies stop by
At the No Name to have a drink
By six o'clock they all have split
Go to the Trident to have dinner
It's been another pretty Sunday afternoon

Dance of the Bamboo

In carnival, in carnival
I am going to dance the Dance of the Bamboo
In carnival, in carnival
I am going to dance the Dance of the Bamboo

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Piano, Synthesizer, Percussion

Side 1

The Melancholy of Departure (Isham)	6:26
Ceremony in Starlight (Isham)	7:31
We Begin (Lande)	6:17
Lord Ananea (Lande)	2:39

Side 2

Surface and Symbol (Isham/Lande)	10:45
Sweet Circle (Lande)	4:07
Fanfare (Lande)	3:25

Digital Recording, January 1987 at Rainbow Studio, Oslo
Engineer: Jan Erik Kongshaug / Cover Photo: Christian Vogt
Cover Design: Dieter Rehm / Produced by Manfred Eicher

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FRED SMALL

TURN IT UP!
33⅓ 100



FRED SMALL
LOVE'S GONNA CARRY US
SOUNDED RECORDS 1001

FRED SMALL

AQUIFER RECORDS
P.O. Box 566
Somerville, MA
02143

Love's Gonna Carry Us



Side ONE

Love's Gonna Carry Us *(3:22)*
Lifeboat *(3:25)*
Gonna Get a Grant *(2:59)*
Fifty-Nine Cents *(2:43)*
Crossing the Charles *(3:37)*
A Modest Proposal (The Long Underwear Song) *(1:56)*
Stand Up *(1:47)*

Side TWO

Three Mile Island *(3:55)*
The Hug *(2:24)*
The Dancing Light *(2:44)*
Letter from May Alice Jeffers *(3:56)*
I Lost That Pretty Little Gal of Mine (to Title IX) *(1:40)*
Housewarming *(3:38)*

PRODUCER: John Curtis
ENGINEERS: Karen Kane, Andrew Schatz
PHOTOGRAPHY: Ellen Shub
DESIGN: Douglas Parker
Recorded at Sound Techniques Recording Studio, Watertown, Massachusetts

Fred Small: *vocal, guitar*
John Curtis: *guitar, electric guitar, electric 12-string guitar, banjo, mandolin, chorus vocal*
John Daniel, Sandy Martin: *electric bass*
Kathy Burkly, Jean-Dominique Sifantus: *drums*
George Fulginiti-Shakar: *acoustic bass, chorus vocals*
Richard Lehfeldt: *Rhodes, piano, organ*
Suzanne Jessie Pearl: *harmonica*
Larry Luddecke: *synthesizer, piano*
Billy Novick: *clarinet*
Andrew Schatz: *electric guitar*
Wanetta Jackson, John Troy: *background vocals*
Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Katie Tolles, Pam Weeks: *chorus vocals*

All songs by Fred Small.
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Song lyrics enclosed.

FRED SMALL

Love's Gonna Carry Us

CHORUS
It's been a long hard time
It's gonna be a long steep climb
But no one's gonna change our minds
'Bout what we gotta do
And when the road gets rough
Everybody's saying "Just give it up"
All of our friends' sweet love
Gonna carry us through.

We don't have the money
But we got the will
We got voices talking the truth
That can never be stilled
But they're gonna threaten
You know they have killed to get their way
But this movement we are building
Will not go away.

CHORUS

Beware of the heroes
Beware of the stars
Cause a victory is hollow
If it ain't really ours
We're talking 'bout changes
Not just changing the faces at the top
They say that freedom is a constant struggle
And you can't ever stop.

CHORUS

Now we're gonna argue
We won't always agree
But we can't let anger blind us
To all we can be
Cause we need the laughter
And we need the tears to wash us clean
We need sisters and brothers beside us
To follow the dream.

CHORUS

Vocal, guitar: *Fred Small*
Electric guitar *John Curtis*
Bass *John Daniel*
Drums *Jean Dominique Sifantus*
Background vocals *Wanetta Jackson, John Troy*

Lifeboat

The times were lean, your eyes were bold
And we fell right in together like beggars on the road
And as the months turn into years with the passing of each day
It gets harder all the time to find a reason not to stay

CHORUS
And when I need a lifeboat to keep out the sea
You are canvas and oak and you cradle me
And when I need a lifeboat and it looks like a storm
You are rudder and sail and you take me home.

Didn't need always to be strong
And when fear boiled up in anger, it never lasted long
It's a proud and reckless sailor who steers into the squall
But it's your arms that close around me as the rain begins to fall.

CHORUS

Knowing you, knowing me
Seems like we can be together, and we can still be free
And with every changing season I see deeper in your heart
And the memory stays with me when it's time to be apart.

LAST CHORUS
And when you need a lifeboat to keep out the sea
I am canvas and oak, and you lean on me
And when you need a lifeboat, and it looks like a storm
I am rudder and sail, and I'll take you home.

Vocal, guitar: *Fred Small*
Electric guitar *John Curtis*
Harmonica *Suzanne Jessie Pearl*
Bass *John Daniel*
Drums *Jean-Dominique Sifantus*
Rhodes *Richard Lehfeldt*

Gonna Get a Grant

Ooh I can't get out of bed
Let's stay at home instead
I just want to play with you all day
Good loving gives me a thrill
But it don't pay the bills
Somehow true love will find a way.

CHORUS
Gonna get a grant! Gonna get a grant!
Gonna get a grant to be in love
We'll philander for philanthropy
Doing what comes naturally
Let's get a grant for love!

Yum yum, we sure can cook
It's time we wrote the book
The whole world needs our recipe
We'll cuddle without a care
In our own endowed chair
In applied anthropology.

BRIDGE
Won't need no advanced degrees
We'll show 'em how we hug and squeeze
Kisses so delectable
They've got to be tax-deductible.

CHORUS

From Berkeley to M.I.T.
We'll be our favorite charity
Donating our bodies to research
We'll hit the best resorts
Sending quarterly reports
Graphing every lesson we have learned.

BRIDGE
Your methods drive me mad
I want to fund you so bad
And when our passion's sated
We can be evaluated!

CHORUS

Vocal, guitar: *Fred Small*
Clarinet: *Billy Novick*
Piano: *Richard Lehfeldt*
Bass: *Sandy Martin*
Drums *Kathy Burkely*

Fifty-Nine Cents

High school daydreams come easy and free
When you're a working woman watcha gonna be?
A senator a surgeon aim for the heights
But the guidance office says lower your sights to

CHORUS
Fifty-nine cents for every man's dollar
Fifty-nine cents it's a lowdown deal
Fifty-nine cents makes a grown woman holler
They give you a diploma it's your paycheck they steal.

She's off to college, the elite kind
To polish her manners, sharpen her mind
Honors in English, letter in lacrosse
Types her to type for her favorite boss at

CHORUS (They give you a degree…)

Junior executive on her way up
Special assistant to the man at the top
She's one in a million and all she found
Was her own secretary now to order around at

CHORUS (They give you a title…)

But the word is being processed in the typing pool
A working woman ain't nobody's fool
She's telling the boss on Secretary's Day
You can keep your flowers buddy give me a raise more than

CHORUS

Fifty-nine cents for every man's dollar
Fifty-nine cents–oh, the deal has changed
Fifty-nine cents makes a grown woman holler
You can keep your flowers buddy give us a raise.

Vocal, guitar: *Fred Small*
Harmonica: *Suzanne Jessie Pearl*
Bass: *George Fulginiti Shakar*
Chorus vocals: *Laura Burns, Ellen Epstein Maxwell, Pat Ouellette, Deborah Silverstein, Katie Tolles, Pam Weeks*

Crossing the Charles

I guess it must say something
That I was the last to know
I never saw the signals flashing danger
Falling out of love with me
Was hard on you I know
To wake up in the morning to a stranger

CHORUS
Crossing the Charles the water's shining
And the sailboats running free
On this dirty old river
Winding down to the sea
Hello to the rumbling city
Goodbye to the windy sky
Wonder when I'm gonna get over your leaving.

Less than lovers, not quite friends
Waiting for the wound to mend
You still work your magic without trying
Funny how many memories
The shortest love can hold
A sight, a sound, a word can leave me crying

CHORUS

I've thought it over and over again
Looking for the one to blame
Down a darkened street leading nowhere
I've left behind the anger now
I'm riding out the pain
Still reaching out and wishing you would be there.

CHORUS

Vocal, guitar: *Fred Small*
Bass: *Sandy Martin*
Drums *Kathy Burkely*
Organ *Richard Lehfeldt*

A Modest Proposal (The Long Underwear Song)

I remember well when I was but a child of tender years
The day that I discovered the catalog from Sears
The people in the pictures they made me stop and stare
Who'd have guessed that they'd be dressed in thermal underwear?

Underwear! Long underwear!
It makes the foulest weather feel like fair
It's ten below and icy winds blow whistling through the air
Let it storm I'm toasty warm inside my underwear.

Prudence says to set our thermostats at sixty-five
In skimpy briefs and brassieres you will not survive
The Lord in all her wisdom gave us more than skin and hair
She gave us wit, ourselves to fit with thermal underwear

Underwear! Long underwear!
Beneath our clothes, without it we are bare
Plutonium is perilous and coal pollutes the air
The energy source that's best, of course, is thermal underwear

Paul Newman wears it all the time and Redford he does, too
Bo Derek swears that it's the only thing to do
Lovers, if you think that taking off your clothes is nice
Do not miss the greater bliss of taking them off twice!

Underwear! Long underwear!
Slip inside and leave behind your cares
The oil and gas kingpins will rant and tear their hair
Who needs them? We've got a friend in thermal underwear

Vocal, guitar: *Fred Small*
Bass *George Fulginiti Shakar*
Banjo, mandolin *John Curtis*
Chorus vocals *John Curtis, Vance Gilbert, Fred Small*

Stand Up

The world has gone crazy, the country's a mess
You open your eyes and you just get depressed
If you take what they give you they'll keep all the rest
Stand up and tell 'em you're here!

CHORUS
Stand up, stand up and tell 'em you're here
Shout it out loud for the whole world to hear
They're long overdue for a kick in the rear
Stand up and tell 'em you're here!

Oh, the problems are so hard and talk is so cheap
Counting the crises is like counting sheep
You can count on the experts and go back to sleep
Or stand up and tell 'em you're here!

CHORUS

When you're fed up with being ignored and abused
You're a mighty big bomb with a mighty short fuse
Yes, we'll make 'em an offer they cannot refuse
When we stand up and tell 'em we're here.

CHORUS (…tell 'em we're here…)

Vocal, guitar *Fred Small*
Bass *George Fulginiti-Shakar*
12-string guitar: *John Curtis*
Chorus vocals: *Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Katie Tolles, Pam Weeks*

Three Mile Island

Kids in the schoolyard, cows in the field
In a Pennsylvania town it's another day
But at Three Mile Island something was
wrong
In the power plant not two miles away.

A valve jammed open and the holding tanks
blew
And the leak spread for miles around.
With a bubble of hydrogen trapped under
the dome
That plant damn near melted down.

CHORUS
Three Mile Island blew down their lies
Next time it happens how many will die?
Got our eyes on the future, got our feet on
the ground
Gonna shut down the nukes, shut 'em down
Shut down the nukes, shut 'em down

Metro Edison said one thing, the feds
the reverse
The TV and press had their fun
Out of all the confusion just one thing
came through
No one knew what the hell was going on

Evacuation would have ended the game
So they said there was no reason to go
But they didn't say too much about the
workers at the plant
Who as always caught the brunt of the blow

CHORUS

The sun it shines, the wind it blows
There's a thousand different ways to save fuel
So when some corporation tells me we got
no choice
They might as well be calling me a fool

They say the system worked and no one was
killed
They say they'll make 'em safer than before
But they're gambling with our children and
they're gambling with the world
And their money don't seem worth dying for

CHORUS

Vocal: *Fred Small*
Bass: *Sandy Martin*
Drums: *Kathy Burkh*
Piano, synthesizer: *Larry Luddecke*
Electric guitars: *John Curtis, Andrew Schatz*
Electric 12 string guitar: *John Curtis*
Background vocals: *Wanetta Jackson, John Troy*

The Hug

Dan Murrow is a mighty friendly man
He's big and round like a bear
He hugs his friends and his friends hug him
Anytime, anywhere
His patients would come for therapy
To drive their blues away
And sooner or later they'd feel a lot better
Cause this is what he'd say

CHORUS
I want a hug when we say hello
I want a hug when it's time to go
I want a hug cause I want you to know
I'm awfully fond of you.
I want a hug–what a wonderful feeling
I want a hug–to feel you squeezing
I want a hug–it certainly seems like
The natural thing to do!

But when the head of the hospital heard
about it
He got all annoyed
Cause hugging is sexual sublimation
According to Doctor Freud.
You can beat 'em down, you can hide
'em away,
You can keep 'em quiet with drugs,
You can strap 'em and zap 'em with
electroshock
But you better not give 'em a hug.

CHORUS

So the boss says, "Dan, clean out your desk–
Your conduct is lax and lewd.
Any deviation from standard medical
Practice can get us sued."
Now, Dan don't feel too bad for himself
He's really kind of proud.
But he's sorry for the people who are
locked away
Where hugging ain't allowed.

CHORUS

Vocal, guitar: *Fred Small*
Bass: *Jean Dominique Sifantus*
Second guitar: *John Curtis*
Chorus vocals: *Laura Burns, George Fulginiti-Shakar, Vance Gilbert, Ellen Epstein Maxwell, Pat Ouellette, Roger Rosen, Deborah Silverstein, Willie Sordill, Kate Tolles, Pam Weeks*

This song tells a true story. The good news is that Dan Murrow's former clients have organized a self-help center in their community. For information, write to the Human Development Resource Center, 106 Williams Avenue, Lynn, Massachusetts 01902

The Dancing Light

I remember her when she was
shining bright
Deep in her dark eyes there shone a
dancing light
She always used to say that she was not the
marrying kind
Until she met the man who changed
her mind

He was beautiful and Lord he was strong
Knew where he was going, rising like
the sun
And he believed in her and listened to
her thoughts
And long into the evening they would talk.

CHORUS
Seemed like we just blinked our eyes and
she slipped away
This woman full of fire and wonder only
yesterday
There ain't no doubt she's happy, ain't
nothing really wrong
But the dancing light inside her eyes is gone.

He got the job he wanted, she left
hers behind
She said she had no future there, she
didn't mind
In another city she began a brand new life
Loving the man and learning to be a wife

We still get a letter from time to time
She writes about the baby, not what's on
her mind.
I guess she's got her reasons, it ain't for me
to say
But it makes me sad to lose a friend that way.

CHORUS

But the dancing light inside her eyes–
It's hard sometimes just to survive–
Oh the dancing light is gone.

Vocal, guitar: *Fred Small*
Synthesizer: *Larry Luddecke*
Second guitar: *John Curtis*

Letter from May Alice Jeffers

I'm an old woman typing
Old as the year, seventy-eight.
Hear what I say
I was born in Laurel, Mississippi,
I live in North Carolina today
With my grandson James.

Now about the children
I had five children before the great
depression
Five more since then.
All of them are living now
But the one that died in the war.
All the rest had children, too.

CHORUS
Don't blame the children
Every girl, every boy,
They ain't no burden,
They're my pride and joy.
I know they're beautiful
Like leaves on a tree
And as I am growing old
They shelter me.

I have worked at every kind of job
Nursed people, preached, and sang
When I was a young woman I built roads
I have not worked a job
In nineteen years–my grandchildren
Take care of me.

Now listen to me
Babies don't cause poverty
Cause poverty
Is just people never paid enough for what
we done.
You hear them talk–barefoot and
Pregnant. But I been barefoot
Pregnant or not.

CHORUS

I have known socialists
They stayed in my home in 1964
For the vote drive
They were like my children
I don't care if they be black or white
God bless you and all the socialists.

My first husband was a Methodist
We did not drink but we did dance
When we had our family picnic
I think the white folks thought the colored
Was taking over, there was so many,
And the young men still ask me to dance

CHORUS

Vocal, guitar: *Fred Small*
Second guitar, banjo, mandolin: *John Curtis*

This song is adapted from a letter published in the September 13–19, 1978, issue of *In These Times* magazine. All the words are May Alice Jeffers's except the chorus. Efforts to reach May Alice Jeffers have been unavailing. If you know her whereabouts please write Fred Small c/o Aquifer Records

I Lost That Pretty Little Gal of Mine (to Title IX)

I lost that pretty little gal of mine to Title IX
I found her in the stands but I lost her at the
finish line
She was so soft and sweet
But now I find I can't compete
I lost that gal of mine to Title IX.

Sure, I put my money on Billie Jean.
But that damn King has taken away
my queen
She learned a new topspin
Now she won't let me win
She doesn't want me on her doubles team

Her old letters made my heart melt
Now they're on her sweater and they're
made of felt
In her bikini she used to look so cute
Now she does laps in her navy blue tank suit.

She does windsprints, I do the wash
I stuff zucchini while she's playing squash
On a date I'm so tense
She's itchin' to try her self defense
And violence I cannot bear to watch

Her old soft spots are hard today
The problem I've got's just the other way
She used to cheer me as I ran my race
Now I find I can't keep her pace.

Vocal, guitar: *Fred Small*
Second guitar: *John Curtis*
Bass: *John Daniel*
Drums: *Jean-Dominique Sifantus*

Housewarming

Brick and wood, mortar and plane
Labor's love, a little faith
You can see the structure taking form.
Ancient tools, a new design
Taking care, taking time
We've seen so many houses fall before.

CHORUS
We are building a house growing tall before
our eyes
Stone on stone watch it rise
We are building a house with our hands,
with our songs
May it stand as long as our lives.

As we tinker with the plans
Gentle friends lend their hands
Laying down a sturdy hardwood floor
For the future from the past
Room to change, built to last
Come the snows of winter we'll be warm

CHORUS

BRIDGE
And sometimes you'll need a vacation
(I'll need one too)
Sunning on the sand, running in a
blinding rain
After the recreation
We can sleep in our own bed once again

That easy chair you've always known
Photographs from long ago
Thanksgiving Day parade moving in
So many books upon the shelves
So much more to teach ourselves
Under this roof we shall begin

CHORUS

Vocal, guitar: *Fred Small*
Bass: *John Daniel*
Scotch 226 tape box: *Jean Dominique Sifantus*
Second guitar: *John Curtis*

All songs by Fred Small
All songs © 1981 Pine Barrens Music (BMI)

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"No More Vietnams," Fred Small's song about El Salvador, is recorded on the 45 rpm stereo single *For El Salvador*; sales of which benefit Boston Mobilization for Survival and Boston Committee in Solidarity with the People of El Salvador (CISPES). The record may be ordered for $2.85 postpaid from Boston Mobilization for Survival, 13 Sellers Street, Cambridge, MA 02139

Thanks also to Carlene Hill, Sox Sperry, Johanna Halbeisen, Linda Gore, Willie Sordill, Leon Jauiktan, Greg Staple, Joe Sax, Peter Sandman, my family, and all the other friends along the road



COMIN' ON STRONG

SIDE TWO

GIRL FROM IPANEMA

ARTWORK and PHOTOGRAPHS

EQUIPMENT

YAMAHA BB-2

YAMAHA RA-200 TONE

YAMAHA EM-60

MOOG SYNTHESIZER

ACOUSTIC PIANO

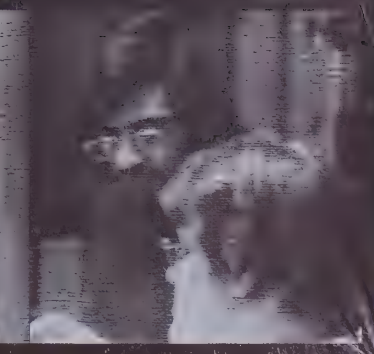
ELECTRIC PIANO

PRODUCED BY ROBERT TR

EPO RECORDS 101









This album would be worth acquiring if all it consisted of was Mr. Strong's sensitive treatment of LAURA. In a day when most of the top 40 consists of songs based on simplistic guitar chords, it's reassuring to know that some young musicians are still able to appreciate the harmonic and melodic richness of a melody of this type. Not only does Strong deliver the composer's emotional message with true fidelity, he also takes full advantage of the incredible color-range of the Yamaha Organ. Note in particular, the passages where the melody is carried by voicing that sounds half-oboe, half-viola.

Mr. Strong's rendition of THE MORE I SEE YOU too, shows perceptive appreciation of the richness that characterized American music in the 1940's.

That some of his roots are firmly anchored in jazz-soil is made clear by his choice of SHINY STOCKINGS and NIGHT TRAIN, the "Kansas City Hand-Clapper" that opens side one. FIVE FOOT TWO brings back the days of vaudeville, dixie-land jazz, and bath-tub gin.

Steve Allen

Steve Allen, known to most of the country as the predecessor of television talk shows was for many years the host on the now famous Tonight Show. Mr. Allen is also a very accomplished musician and composer having written over 3,000 songs, including, "Picnic", "This Could Be The Start Of Something Big", and many others. He is also known for having written many books and plays. In 1973 and 1974, Mr. Allen served as the M. C. for the National Finals of the Yamaha Electone Organ Festival.

SPECIAL THANKS

To all the people that have given me encouragement through the years. Especially my family and BOB TRINGALI who made this record a reality. Love to MILT BUCKNER, one of this countries most underrated organists. Night Train is my tribute to the "block-chord" style of playing he invented. Thanks to LYNNE MISHALANIE for her appearance on I'm Gonna Make You Love Me, and for the excitement she helped create during the session.

BUTCH STRONG

Side 1 - 1. Frederick Music Co. (BMI) 2. Robbins Music Corp. (ASCAP) 3. Miller Music Corp. (ASCAP) 4. Leo Feist Music Inc. / Warock Corp. (ASCAP) Peer International Corp. (BMI) 5. Colgems Mus[illegible] (ASCAP)

Side 2 - 1. MRC Music Corp. (BMI) 2. Twentieth Century Music Corp. (ASCAP) 3. Shapiro Bernstein & Company (ASCAP) 4. Outlaw Music Co[illegible] & Anne - Rachel Music Corp. (ASCAP) [illegible] Publishing Company Inc. (BMI)


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Black History Through
Rap
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Black History Through Rap

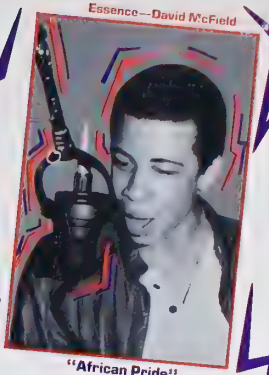

Q Man—Greg Knuckles

"Thurgood Marshall"

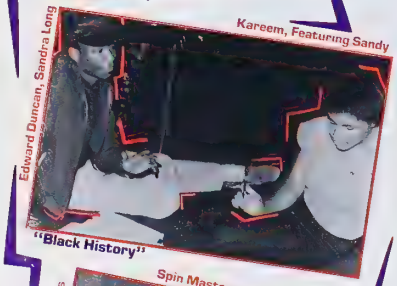
Our mission is to provide an active program of education in the achievements, teachings and life of Dr. King.
—The Philadelphia Martin Luther King, Jr. Association for Nonviolence, Inc.

C. Delores Tucker—President • **Waverly L. Easley**—Chairman
Anita M. Rogers—Executive Director

For more on how you can use this album as an educational tool contact:
The Martin Luther King, Jr. Association for Nonviolence, Inc.
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Philadelphia, PA 19130


Essence—David McField

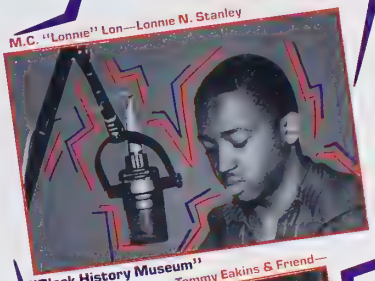
"African Pride"


Kareem, Featuring Sandy Edward Duncan, Sandra Long

"Black History"

Musicians

• Drum programmed by **Eddie "D" Drummond** & **Jeff Coulter** • **Donald Murphy**—Bass & Background Vocals • **Brenda Hill**—Background vocals • **Terri Jeffries**—Background vocals • **Jeffrey Coulter**—808 Synthesizer • **Robin Carter**—Background Vocals & Party Crowd • **Chris Schwartz**—Keyboard & Party Crowd • **Anthony Smith**—DX7 Keyboard • **Charles Martin**—Lead Guitar • **Abdus Subur**—Background Vocals • **Martin B. Covendale**—Acoustic Guitar
Scratching performed by:
Theodore "Disco Dave" Washington
Thornton "D.J. Thorpe" Yancy
Joseph "Smokin' Joe" Banks


M.C. "Lonnie" Lon—Lonnie N. Stanley

"Black History Museum"


Spin Masters of Funk—
Mark "Shark" Williams, "Smokin' Joe" Banks
Jammie "Mellow Bee" Banks

"Martin Luther King, Jr."

Special Thanks to:

• Photos courtesy of **David Barnes**, for David Barnes Photography • **Al Alberts, Jr.**,—Chief Engineer • **Jason Lyle**—2nd Chief Engineer • **Chris Alberts**—Assistant Engineer • **Steve Pala**—Assistant Engineer • **Maurice "Mo" Holmes**—Security • **William "Cody" Anderson**—Vice President/General Manager WDAS Radio • **Joseph "Butter" Tamburro**—Program Director, WDAS Radio • **Eddie "D" Drummond**—Producer/Arranger • Thanks to the **McDonald's® Owner/Operators of Southeastern Pennsylvania, Southern New Jersey and Delaware** • Special thanks to **Davy DMX and Sparky "D"** for the use of their Hot Tracks • **David Van**—Thanks for the help while you were here. Good luck on the force. • **Dr. Edward Robinson**—Historian • **Fred Bonapart**—Historian • **Jocko Henderson**—Advisor • **Chandler Gray** • The Free Library of Philadelphia—**Mary Flournoy** • **George Holloway** • **Art Milner**
Executive Producer—**Joseph Tamburro**
Research Director—**Valerie Hampton**


Tammy Eakins & Friend—
Tammy Eakins, Mike Robinson

"Harriet Tubman"

"We want to take charge of the messages our children receive through RAP"

Anita Rogers
Executive Director
Philadelphia Martin Luther King, Jr.
Association for Nonviolence, Inc.


Eddie "D" Drummond
Producer/Arranger


The Rap Fraternity—
Ernest Miller, Curtis Hartley
Eric McGuiness

"Benjamin Banneker"

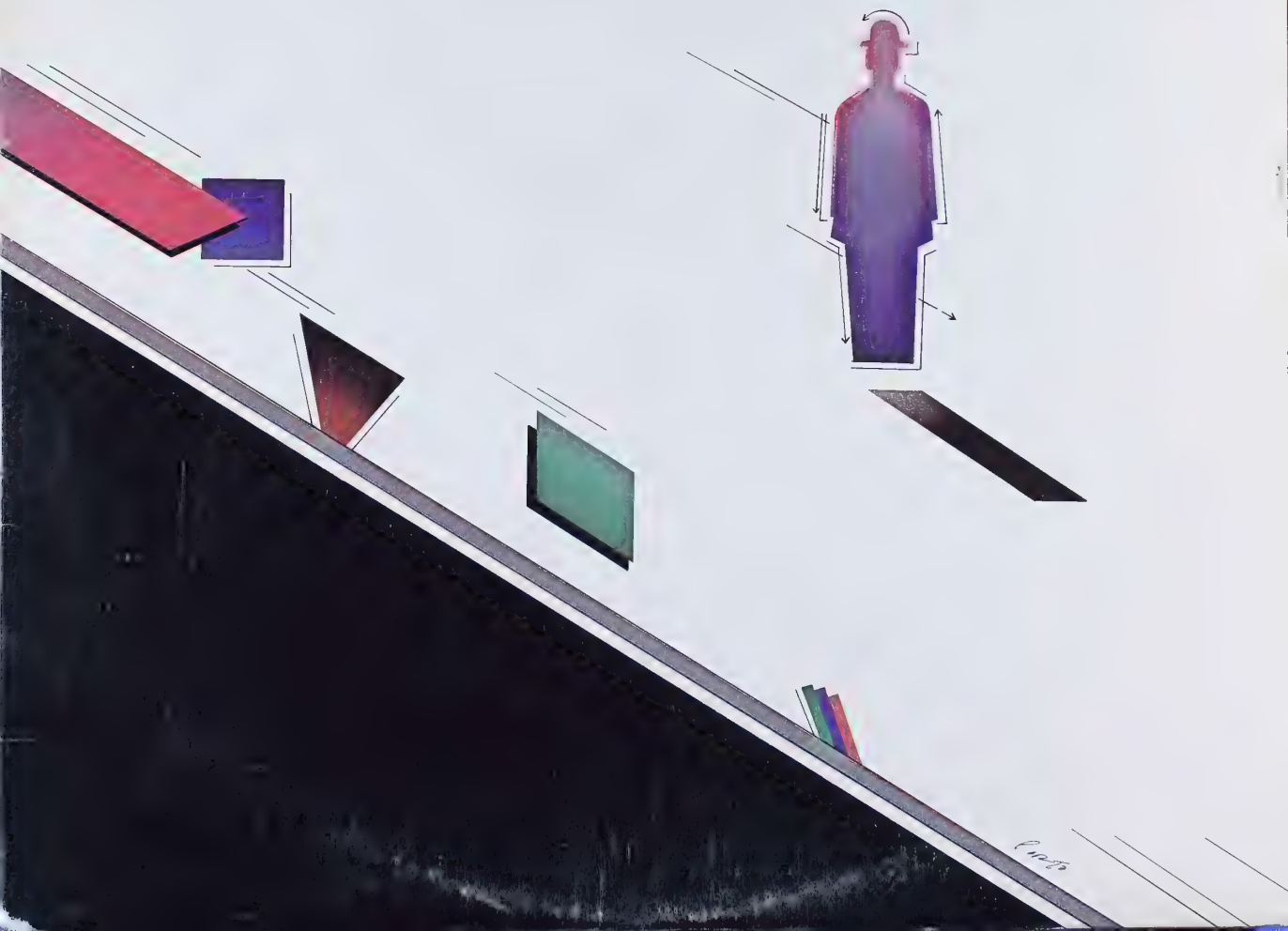
McDonald's®

WDAS

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GINO SOCCIO

outline



SIDE ONE

Dancer
So Lonely
The Visitors

SIDE TWO

Dance To Dance
There's A Woman

All music and lyrics by Gino Soccio
PRODUCED BY MIX MACHINE
Mixed by Mix Machine
Engineer: Lindsay Kidd
Assistant Engineer: Jose Bunting
Pierre Groulx
Synthesizer Programming:
Stanley Brown
Keyboards: Gino Soccio
Vocals: Gino Soccio, Heather Gauthier,
Sharon Lee Williams, Laurie
Niedzielski, Busta Jones, Julia Gilmore
Drums: Mark Hygden, Terry Martell,
Gino Soccio
Horns: Carlyle Miller, Roger Walls,
Yoram Levy, Richard Mortimer
Flute: Carlyle Miller
Percussion: Luc Boivin
Bass: Busta Jones, Al McNeil
Guitar: Walter Rossi
Acoustic Guitar: Gino Soccio
Album Design & Illustration:
Greg Porto
Recorded and Mixed in Montreal
Mastering: Sterling Sound, N.Y.C.
Mastering Engineer: Jack Skinner
Album Coordinators: Ray Caviano
Bob Siegel

Thanks to Pierre Gauthier for synthesizer programming on "The Visitors," and to Carlyle Miller for horns on "Dance To Dance." Also to Danielle Gagnon, Gaston Gravel and Robert Ouimet for their enthusiasm and support. Special thanks to Stanley, Lindsay, Julia and José for their encouragement, their inspiration and their patience. And also to all the very talented musicians and artists whose creative input made this album possible.

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SUPER DISCO

FROM THE MOVIE



STUDIO '79

SPRINGBOARD®

SPB-4114

SUPER DISCO

FROM THE MOVIE "SUPERMAN"
PLUS OTHER SUPER DANCIN' SOUNDS

STUDIO '79

Side A

Theme From
SUPERMAN (Movie Theme)

SUPERMAN MARCH

CAN YOU READ MY MIND (Love Theme)

BLACKJACK

Side B

SUPERMAN (T.V. Theme)

TRIP TO EARTH

CRYIN' WIND

A PRODUCT OF SPRINGBOARD INTERNATIONAL, INC.
8295 SUNSET BLVD., LOS ANGELES, CALIFORNIA 90046
This album also available on 8-track cartridge & cassette / write for free catalog of records & tapes
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Engineering: Steve List / Art Direction: David Lartaud

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AVI RECORDS
AVI-40008

T-MOTION & GROUP



AVI-40008

T-MOTION & GROUP

SIDE I

LOVE LIGHT
I GOTTA HAVE YOU

SIDE II

EXTRAORDINARY GUY

VOCALS: Eddie Thomas
ADDITIONAL VOCAL: Mildred Black ("I Gotta Have You")
BACKGROUND VOCALS: Mildred Black, Patty Foley, Sheila Crews, Brenda Gooch and Karon Floyd
GUITAR: Roland Batista
KEYBOARDS: Hershall Kennedy, Jr., Linda Nardini
DRUMS: Nate Neblett
PERCUSSION: Richard Heath, Jr., Tyrell Deadrick
BASS: Gregory Meddleton
HORNS: Jeff Deane, Dennis Farias, Rick Kellis
ARRANGEMENTS: Gerald Lee and Eddie Thomas

PRODUCERS: Eddie Thomas and Ed Cobb

ENGINEER: John Rosenthal
ALBUM DESIGN: Bob Wynne

Recorded at Producer's Workshop I & II, Hollywood, California
Mastered at Woodland Sound Studios, Nashville, Tennessee

Special thanks to Mildred Black, Gerald Lee, Michael Procter and Ed Cobb

AVI40008
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PLAYABLE ON MODERN
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EKSEPTION

THE 5TH • DHARMA FOR ONE • LITTLE X PLUS • SABRE DANCE • AIR • RITUAL FIRE DANCE
RHAPSODY IN BLUE • THIS HERE • DANCE MACABRE OPUS 40 • CANVAS

PHILIPS

$ 7.00



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STEREO PHS 600-334
(also playable on mono)

PHILIPS



Like the sure yet sudden burst of sunrise at the dawning of a new day EKSEPTION have awakened the music world throughout Europe within the past year. Now the clear light of their music is swiftly spreading across the Atlantic.

Today, Holland is a hotbed of exciting musical talent represented by CUBY & THE BLIZZARDS, SHOCKING BLUE, and GOLDEN EARRINGS, EKSEPTION promises to be one of the mainstays of this musical invasion.

This group of incredibly talented musicians is led by Rick van der Linden, a young keyboard virtuoso who set out to bring new dimensions to pop music from his prodigious beginnings in classical music. He has gathered into EKSEPTION a dazzling array of young talent that brings fresh rock and jazz roots to the compositions of Jethro Tull, and Bobby Timmons as well as a number of classical themes (most of which are all too unfamiliar to today's rock listeners). The group's own composition 'Little X Plus' is a delight too!

EKSEPTION'S recent appearances have included several performances with symphony orchestras. In addition to the group's own solo concerts. It's an exciting horizon that EKSEPTION is heading toward and as always, the proof is in the hearing. —Robin McBride

SIDE 1

THE 5th
(L. van Beethoven), B.I.E.M. 3:21

DHARMA FOR ONE
(I. Anderson—C. Bunker), Irving Music, (BMI) 3:25

LITTLE X PLUS
(Eksepton), B.I.E.M. 2:33

SABRE DANCE
(A. Khachaturian), MCA Music, (ASCAP) 4:35

AIR
(J. S. Bach), B.I.E.M. 2:50

SIDE 2

RITUAL FIRE DANCE
(M. de Falla), B.I.E.M. 4:15

RHAPSODY IN BLUE
(G. Gershwin), New World Music Corp. (ASCAP) 3:59

THIS HERE
(B. Timmons—J. Hendricks), Totem Music Co. (ASCAP) 4:10

DANCE MACABRE OPUS 40
(Saint Saens), P.D. 2:20

CANVAS
(B. Bennett), The Shadows Ltd. (BMI) 2:20

Rick Van Der Linden—Piano, organ, dulcimer • Cor Dekker—Bass guitar • Peter De Leeuwe—Drums, vocal • Rein Van Der Broek—Trumpet • Rob Kruisman—Alto sax, soprano sax, tenor sax, flute, guitar, vocal • Huib Van Kampen—Solo guitar, tenor sax • Produced by Tony Vos • Recording Engineers—Gerard Beckers & Albert Koe

This modern record can be played with every modern light-weight pick-up. The stereo sound, however, is reproduced only when stereo equipment is used.

PHILIPS

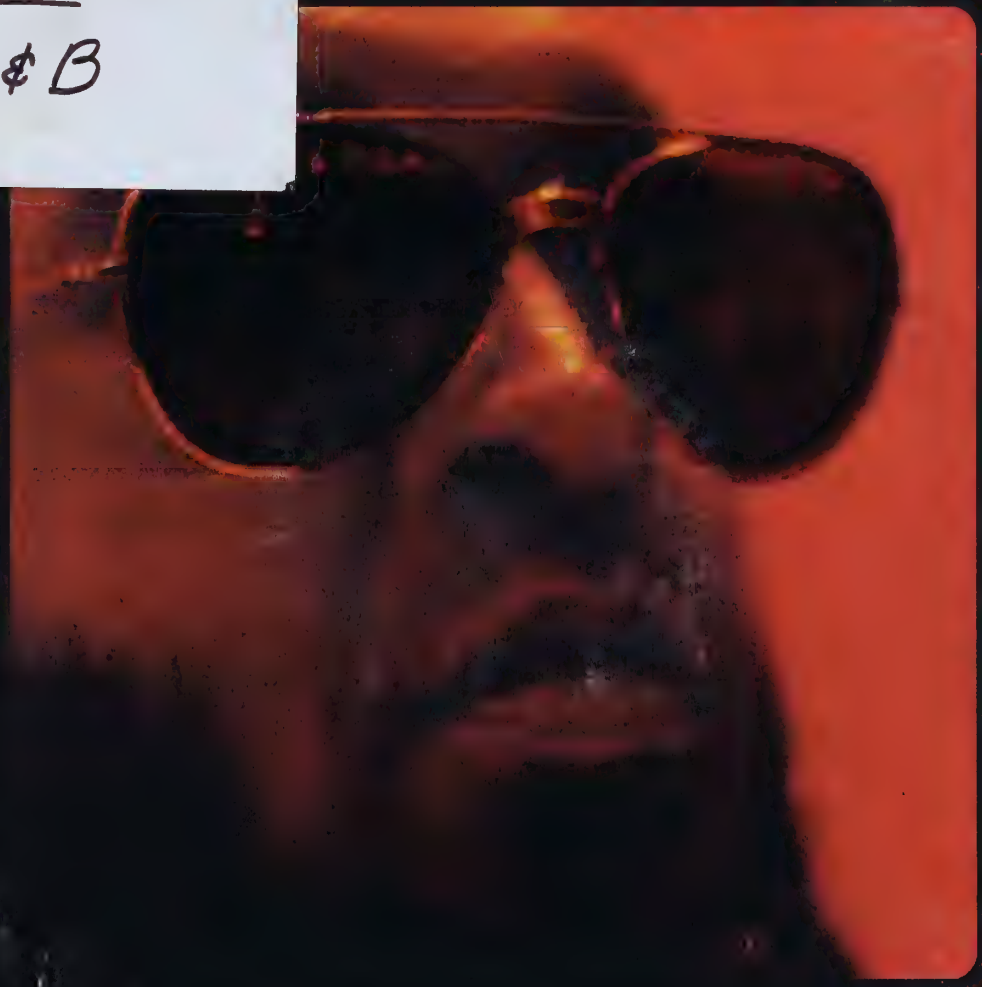
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88.9 FM Stereo

MUHA

R&B

MUHAMMAD

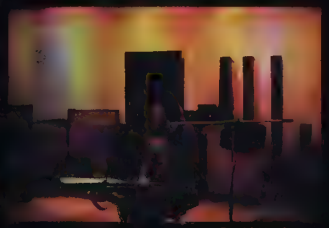
THIS MUTHA OUT

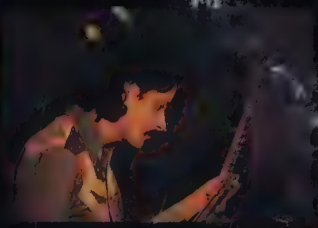


RUDU 84

COULD HEAVEN EVER BE LIKE THIS · CAMBY BOLONGO · TURN THIS MUTHA OUT
TASTY CAKES · CRAB APPLE · MOON HYMN · SAY WHAT


Idris Muhammad


David Matthews


Jeremy Steig


Hiram Bullock


Cliff Carter


Wilbur Bascomb

Side 1
Could Heaven Ever Be Like This (8:37)
Camby Bolongo (3:50)
Turn This Mutha Out (6:50)

Side 2
Tasty Cakes (4:23)
Crab Apple (5:07)
Moon Hymn (4:22)
Say What (4:05)

Arranged by David Matthews

Tracks recorded at Mediasound, December, 1976
Joe Jorgensen, Engineer
Tracks recorded at Electric Lady, February, 1977
Dave Whitman, Dave Palmer, Engineers

Album photography by White Gate
Album design by Sib Chalawick
and Carole Kowalchuk

This album is also available on
stereo 8 track and cassette tapes.

Write for a free catalog of CTI
and KUDU records and tapes.

Produced by **DAVID MATTHEWS**

KUDU Records
A Division of Creed Taylor, Inc.
1 Rockefeller Plaza
New York, New York 10020

COULD HEAVEN EVER BE LIKE THIS
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
HIRAM BULLOCK guitar solo
Charlie Brown, guitar
Rubens Bassini, Sue Evans, percussion
MIKE BRECKER, tenor sax solo
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
Randy Brecker, Jon Faddis, trumpet
Margaret Ross, harp
FRANK FLOYD, vocal solo
Bill Eaton, Zachary Sanders,
Ray Simpson, vocal

CAMBY BOLONGO
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
Sue Evans, percussion
RANDY BRECKER, trumpet solo
JEREMY STEIG, flute solo

TURN THIS MUTHA OUT
TASTY CAKES
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Cliff Carter, keyboards
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Frank Floyd, Zachary Sanders,
Ken Williams, vocal

CRAB APPLE
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
MIKE BRECKER, tenor sax solo

MOON HYMN
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
Cliff Carter, synthesizer

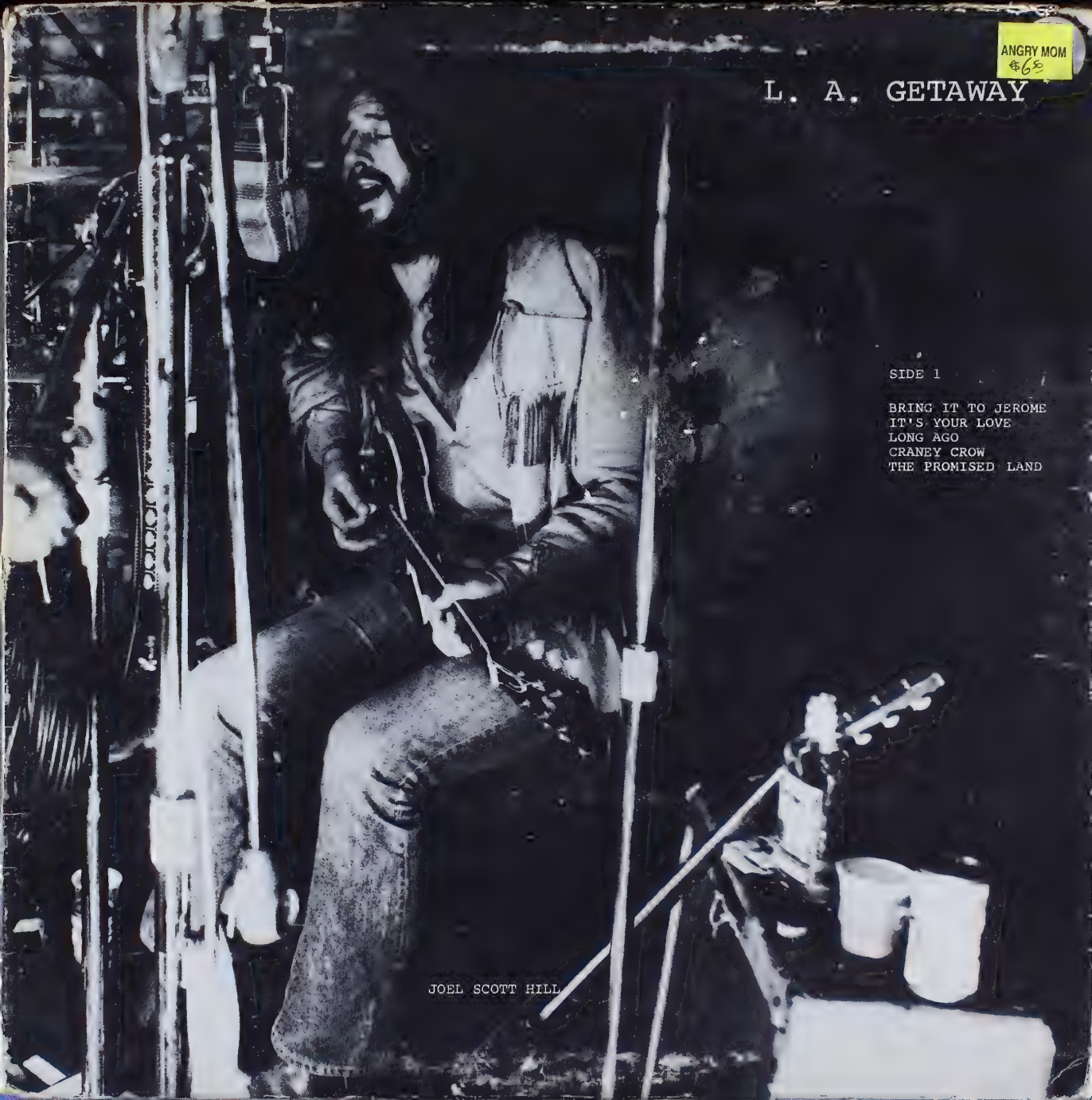
SAY WHAT
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
ERIC GALE, guitar solo
JEREMY STEIG, flute solo

courtesy Arista Records
courtesy Columbia Records

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ANGRY MOM
$6.50

L. A. GETAWAY



SIDE 1

BRING IT TO JEROME
IT'S YOUR LOVE
LONG AGO
CRANEY CROW
THE PROMISED LAND

JOEL SCOTT HILL



ATCO

SD 33-357

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Chris Ethridge



DON POTTER



AND STILL BE LOVING YOU

JUSTIN MCNEARE

GRAY HARED YOUNG MAN

[illegible]

EVERYBODY'S TALKIN'

TELL ME WITH YOUR EYES

LOVE SIDE

[illegible] BE SURE

[illegible]



DON POTTER OVER THE RAINBOW MIRROR [illegible]

MIRROR

Produced by Don Potter, with John LaBarbera and Mick Guzauski

SIDE 1: BUN AND RUN (NO. 1) ("DADDY'S BACK") / DON'T PUT OFF 'TIL TOMORROW / PIG IN A BLANKET / THIS TAKES THE CAKE / THE FRUIT SONG

SIDE 2: BUN AND RUN (NO. 3) ("HAPPY COWS") / BERNIE DON'T DISCO / IT'S ALL BEHIND ME NOW / I FOUND IT / LIFE IS BETTER THAN DEATH

PRODUCTION AND SOUND BY BONES HOWE • A B.H. PRODUCTION

PRODUCTION COORDINATOR: STEPHANIE SPRING • ARRANGED AND CONDUCTED BY MICHAEL MELVOIN • BUN AND RUN VOCAL ARRANGEMENT BY BOB ALCIVAR



Our thanks to these great musicians and singers for their creative contributions to the music on this album (and you know who you are): Martin Mull-lead vocals, electric and acoustic guitars; Ed Wise-Electric grand piano; Michael Melvoin-Piano, Electric piano, Keyboard Synthesizer; Tim May-Acoustic and Electric Guitars; David Parlato-Bass; Hal Blaine-Drums; Paulinho daCosta-Congas and Percussion; Peter Frampton-Lead guitar on "This Takes The Cake"; Gary Coleman-Marimbas, Vibes, Tympani; Bones Howe-Tambourine on "Life Is Better Than Death" and "Bun and Run (No. 1) & (No. 3), Triangle and Crotale and the Ron Hicklin Singers: Edie Lehmann Eichhorn, Debbie Hall, Ron Hicklin, Stan Farber, and Gene Morford • Our Announcer is Robert W. Morgan • Engineered by Bones Howe at the "B" ROOM at Filmways/Heider Recording, Hollywood, California on March 9, 1979. Second Engineers: Geoff Howe and Dave Gertz. Disc Mastering by Terry Dunavan, Elektra Sound Recorders. Stage Manager: Geoff Howe/Lighting by Sid Strong • Art Direction: Ron Coro, Johnny Lee. Front Cover Photography: Harry Langdon. Back Cover Photography: Aaron Rapoport • Thanks to Chris Miller, Terry Malone, Tom Ware, Mark James, John Mohlman, Greg Dickerson, and Mark Bregel for their help at the "Club". Special Thanks to Steve Wax for putting us together; Sari Steinberg, Thais Baker, Nathan Baker, Sandra Baker-Mull, and Dr. Jerry Greenwald. • Joe Smith appears through the courtesy of WILD, Boston. Martin Mull appears through the courtesy of an executive decision by ABC Records (now defunct) • Paulinho daCosta appears courtesy of Pablo Records • Peter Frampton appears through the courtesy of A & M Records • Management: Rollins, Joffe, Morra & Brezner, Universal Studios, 100 Universal Plaza, Los Angeles, California 91608, (213) 985-4321 • ℗ & © 1979 Elektra/Asylum Records, 962 North La Cienega Boulevard, Los Angeles, California 90069. 665 Fifth Avenue, New York, New York 10022. A Division of Warner Communications, Inc.

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MARTIN MULL · PERFECT



SIDE 1: BUN AND RUN (NO.1) ("DADDY'S BACK") DON'T PUT OFF 'TIL TOMORROW PIG IN A BLANKET THIS TAKES THE CAKE THE FRUIT SONG

SIDE 2: BUN AND RUN (NO. 3) ("HAPPY COWS") BERNIE DON'T DISCO IT'S ALL BEHIND ME NOW I FOUND IT LIFE IS BETTER THAN DEATH

PRODUCTION AND SOUND BY BONES HOWE • A B.H. PRODUCTION

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SIDE 1

She's Leavin Me
Big Boy Pete
Funky old Town
Do on My Feet (what I Did in The Street)

SIDE 2

ReeF Ade
Well Known Man
Sweet as Spring
De Blooze (if you wanna get Groovy now)
Let Them ol' stars and Stripes Shine

produced & Engineered by Bill Szymczyk

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T 5904

Gypsy Boots/Unpredictable!

Fight On For Old U.S.C./ I Feel So Fine/ Winchester Cathedral/ We're Havin' A Love-In/ Golden Earrings/He's Got The Whole World In His Hands
Learn To Be A Drinker/These Boots Are Made For Walking/ Laugh & Sing/ I'm Gypsy Boots



SIDEWALK.

Unpredictable

Gypsy Boots
and the Nature Boys

Believe it or not! Born fifty-five years ago in San Francisco (not in a zoo), Gypsy Boots — an original NATURE BOY — laughed and danced and sang his way through grammar school and then, by a narrow grade, graduated to the school of life. At Life U. he learned about the birds, bananas and berries while walking from town to town and orchard to orchard — sleeping under the prune trees of El Verano, on haystacks in the Sonoma Valley, under date trees in India, among the nuts in Lodi and under fig trees in Vaccaville. Indeed, he was always on the go-go . . . leading a group of long-haired (wild) Nature Boys either on foot or by jeep (colorful) for play-ins with fruit pickers by the thousands, college kids and service men. Gypsy's instrument? . . . a broken tambourine or a bent gut bucket!

They had many offers (even barber shop appearances), but the fresh air and wholesome (non-taxable) life appealed more to them. Nature Boy Eben Ahbez, founder of the Nature Boy movement, even showed-up at times. And just before Gypsy's nature pal Eben completed his song "Nature Boy," he remarked, "Boots, I've got a great hit, and one day, you'll make a hit."

After Gypsy's troupe headed for the hills and jungles, he landed many odd jobs — singing unfinished songs at Miami Beach, giving back rubs to the "tired" rich and offering comedy diving routines in northern California. Gypsy's best job, however, was living and loving (life and people). He plays football with the greatest, runs like a deer on tennis greens and, on handball courts, scales the walls like an ascending mountain goat. He didn't have a normal steady job . . . just an honest, happy way of earning a buck for gas and extras.

Gypsy has many talents: he wrote a book called "Bare Feet and Good Things to Eat;" he ran a nutty "country" health hut in Hollywood where movie celebrities, tourists and ambassadors were entertained by Gypsy's and Lois's (his "soul mate") dancing and "organic" nature luaus; he was a chauffeur at a Beverly Hills hotel . . . but was fired for eating garlic as he regaled unsuspecting passengers.

The movies came calling on Boots: an unbelievable scene in Reno Carrel's "Swingin' Summer;" a clown creation in "Untouchables;" a poetry-reciting health nut in Don Murray's movie "Tale of the Cock" and unpredictable scenes in Bob Cohen's "Mondo Hollywood."

So this is the one and only UNPREDICTABLE Gypsy Boots and the Nature Boys. So get in kahootz with nuts and fruits! Don't panic, go organic!! Have faith . . . work and play . . . all good things will come our way!!!

P.S. GYPSY sells seaweed sandwiches in beauty parlors.

P.P.S. BOOTS drove Steve Allen nuts on the latter's T.V. show.

P.P.P.S. GYPSY BOOTS has three kids: Zander . . . Freddie . . . Daniel.

Side One

WE'RE HAVIN' A LOVE-IN
FIGHT ON FOR OLD U.S.C.
I FEEL SO FINE
GOLDEN EARRINGS
HE'S GOT THE WHOLE WORLD IN HIS HANDS

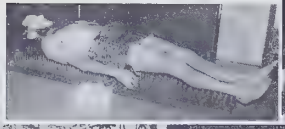
Side Two

WINCHESTER CATHEDRAL
LEARN TO BE A DRINKER
THESE BOOTS ARE MADE FOR WALKING
LAUGH & SING
I'M GYPSY BOOTS



T 5904

SIDEWALK.

















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NEUN, M

Nasco 9009

MORE MIKE NEUN HUMOR



NEUN_M

Nasco

MORE MIKE NEUN HUMOR







SIDE 1

U. F. O.
Skater
My Friend Billy
President's Message
Teenage Lament

SIDE 2

Audience Review
The Party
Artificial Towels
Fish Story
Super Coal
Closing Remarks

Michael John Neun, was born in Detroit, the son of Canadian-born parents. Following his graduation from high school, the family moved to Seattle, where Mike entered the University of Washington. He majored in English and minored in journalism, but never has used his degrees because music and comedy became his career.

Mike Neun is a veteran of the intimate Seattle coffee houses of the early 1960's such as the Pamir House, and various seaside bars in the area. He later joined a trio called "The Snaggy Gorillas Minus One Buffalo Fish".

Striking out on his own in 1969, he bagan playing clubs in the Northwest and West Coast. And he also performed on Canadian network television, hosting a CBS variety show "In The Round" from Vancouver.

Mike was featured in the "Peggy Fleming Show — A Concert on Ice".

Neun's humor is very understated and subtle, very relaxed and undemanding. The jokes don't tell you to laugh; if you don't listen they might slip unnoticed through the light strumming of the 12-string guitar and disappear, unheralded.

They are that kind of jokes. FM, if you will, instead of AM. They are also very funny. Mike writes all his own material, and some of it is based on his own experiences. And although Neun tells many of them with suitably neutral delivery, letting the words themselves do the work, the big sparkle in his eye occasionally spills over into a big shy, sly sideways grin, to match the sly sideways bent of his clever commentary. He is an ingratiating fellow, warm, and folksy, delivering low-key, self deprecatory jokes with a beatific grin. The ladies take him to heart and he's an obvious crowd pleaser.

Recorded live in Nashville, Tenn. at Woodland Sound Studios
Recording engineer: Rex Collier
Mastering: Bob Sowell — Woodland Sound Studios

℗1974 Nashboro

myron cohen

AT THE
ROYAL BOX
americana
OF NEW YORK

"EVERYBODY GOTTA BE SOMEPLACE"



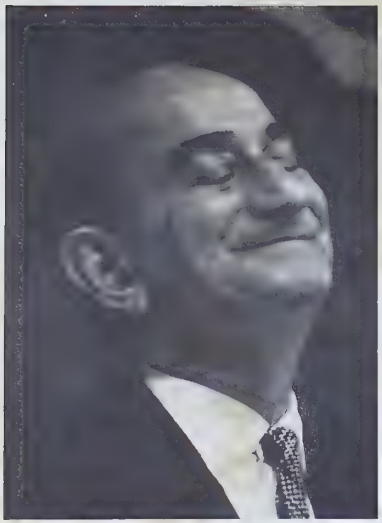
"HIS MASTER'S VOICE"
RCA VICTOR

LPM-3534

"EVERYBODY GOTTA BE SOMEPLACE"
MYRON COHEN at The Royal Box, Americana of New York
Recorded live
Produced by Tom Berman

Mono LPM-3534
Stereo LSP-3534

forty-five minutes of hilarity– SO ENJOY!



The first time Myron Cohen walked into RCA Victor's New York offices on 24th Street, he was unaware of a greeting given him by the receptionist—much to the receptionist's relief. Her immediate response upon seeing Cohen was involuntary—she had flung her arms in his direction as if to say, "Tell me a story." Had the gesture been noticed, it might be assumed that Cohen would have given his familiar tilt of the head and shrug of the shoulder before going on his way. But that didn't happen, nor was there actually a chance that it would. For wherever Myron Cohen is, there are stories, and he always has time for them.

He had come to RCA Victor that day to have a series of publicity photographs taken. For the first few moments, the atmosphere was permeated by a professional air. Introductions were made, cameras and lights were adjusted, and not a smile cracked. "All set, Mr. Cohen," said the photographer, "there's tape on the floor to mark where I'd like you to stand."

"Hmm," muttered Cohen. "Just like the Sullivan Show."...Not a grin. Well, he had tried to break the ice. Back to business. The first dozen photographs taken tell the story. Cohen looked as happy as a fish in a catfood factory. As the second roll of film was being loaded, Cohen began telling a story. Seconds later, the room began filling with laughter. That story told, another began. More stories...more film...more laughter....By the fourth roll, the photographer was having a rough go at it! With every exposure his composure weakened; and, finally, visibly shaking with laughter and with teary eyes, he terminated shooting.

Two days later, Cohen reappeared at 24th Street to look at the photos. In an adjoining room to the photo lab, a business meeting was in progress with RCA Victor's Art Director and four other executives. Cohen tiptoed in. "I know this is most impolite, Gentlemen. I can see you are talking business and I don't want to interrupt, but there's a story I would like to tell you."...From that time until an hour later, business stopped cold. Cohen had turned that workday morning upside down into a holiday.

The recording of "EVERYBODY GOTTA BE SOMEPLACE" began on Cohen's opening night at the Royal Box. Shortly before the start of the first show, Cohen philosophized, "There is no such thing as a bad audience; there are only bad performances." Strange as it may seem, Cohen worries about them. Of that night's show, Nick Lapole wrote in the *Journal American*, "Myron, probably the nation's top raconteur, was his usual self—which means that every one of his stories was delivered with impeccable timing and diction.... We've heard many of Myron's stories before, but it just doesn't matter with him. There wasn't one of his jokes that we didn't enjoy and there was no doubt but that the sellout audience found Mr. Cohen as enjoyable as we did. They just wouldn't let him leave stage." Throughout Cohen's stint at the Royal Box, the room knew only good performances and audiences grown weak with laughter.

The day Cohen stopped at 24th Street to hear a playback of this album, the receptionist appeared to blush as he walked past her. She didn't even say hello. It's a shame. All she had to say was, "You going to tell me a story?" and Myron Cohen's time would have been hers.

TOM BERMAN

Side 1

I. **INTRODUCTION** (0:29)

II. **HUSBANDS AND WIVES AND LOVERS** (10:00)
1. Willpower (2:05)
2. Divorce Proceedings (1:32)
3. A Winter's Tale (1:35)
4. Mozart Was Here (1:50)
5. The Klopman Diamond (1:10)
6. Unexpected Company (1:15)

III. **TWO ELEPHANT STORIES** (2:43)
1. Salesmanship (2:05)
2. Nose Job (0:25)

IV. **LIFE IN THE SUN** (2:53)
1. Informal Attire (1:15)
2. The Unquestioned Answer (0:35)
3. Silent L's (0:27)
4. Majorca (0:15)

V. **FLIES** (2.04)

VI. **LIFE AT "THE STAGE"** (4:39)
1. Max (0:41)
2. Clean Glass (0:25)
3. A Western (0:33)
4. Southern Cooking (2:35)

Side 2

I. **SHORT STORIES** (1:50)
1. First-Class Taxi (0:21)
2. Roman Numerals (0:25)
3. World Politics (0:30)
4. The Taft-Hartley Bill (0:13)

II. **THE LONG COAT TALE** (6:05)

III. **FOREIGN INTRIGUE** (5:01)
1. Khrushchev's Great Society (0:55)
2. Goldberg the Spy (1:40)
3. Lieutenant Irving Levine (1:58)

IV. **PARLOR STORIES** (2:21)
1. Mixed Blessings (0:35)
2. An Easy Decision (0:15)
3. Last Request (1:15)

V. **AN ASSORTMENT OF YARNS** (5:50)
1. Morris of Arabia (1:00)
2. Matzo Ball Soup (1:50)
3. Cohen, Goldberg and Lipshitz (1:35)
4. The Friendly Bench (0:55)

VI. **AFFAIRS OF THE HEART** (2:11)

Recording Engineer: Ernie Oelrich.

RCA Victor is most grateful to The Royal Box staff for the fine cooperation during the recording of this album

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the book of Music

volume 1 - revisited

Music with Friends

Ed Rose

Rick Chandler



Brian Ingraham

Steve Rose

Music

Side 1

A THOUGHT
ABOUT YOU (for J.A.A.)
BIT O' THE SOUL
FACT OR FICTION
FREE WHEELIN'
EVERYONE'S LAUGHIN'

Side 2

MY SIDE OF THE MOUNTAIN
ICY COLD BLUE (MMM)
LONELYMAN
FOREVER DREAMS

Come on, hear me as I hear you
Could not make the other side,
And all the people watched there
With their eyes against the sky

Come on, move me as I move you
I am here my hands are tied
Guess I'll keep my side of the
mountain
Now I'll take you for a ride.

- My Side of the Mountain - 1972.

MADE IN
CZECH REPUBLIC

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For more info, contact Rick Chandler
616-540-9066/martchan4@gmail.com

Brian Ingraham - vocals, acoustic guitar

Will Ingraham - electric guitar

Rick Chandler - acoustic guitar, 12 string guitar, electric bass, harmonica, bass synthesizer

Adam Chandler - drums

Ed Rose - drums

Ben Rose - drums, chimes

Recording, mixing, post-production - Rick Chandler

Drum tracks recorded in Florida - Anthony Tonnesen





Where were you in 1972?

That was the year a handful of inspired musicians came together to create the original "book of Music - volume 1". A lifetime has passed, popular music has evolved, careers and families took over, and the dust on the albums turned into decades of great memories. Nearly fifty years later, Brian and Rick set out to revisit these wonderful songs so reminiscent of 1970's rock and roll. Enlisting the help of a new generation of talented guest musicians (including 3 sons of the original band members), and the next generation of recording techniques, the album you have in your hands is the culmination of those efforts. Revisit 1972 with us as you listen to this music. We hope the memories of great times past puts a smile on your face and warmth in your heart.

A very special thank you goes out to Steve Rose, the original mastermind behind this timeless body of music, and to all the many fantastic guest musicians who contributed to this project. Without you, it never could have happened. Also, in memory of 3 of our original Musical brothers: Craig Hewitt, Ron Weyerman, and Jon Kruer. Until we meet again.





Music with Friends - 2022

Bill Pensyl - acoustic guitar

Mark Schwallier - percussion

Al Matthews - slide guitar, steel guitar

Jonah Walters - piano, trumpet

Josiah Dirkse - trombone

Justen Medendorp - baritone sax

Mark Reilly – mellotron

Kevin Sweers – cello

Brian Morris - nylon acoustic guitar, electric guitar

All profits generated from the sale of this album will be used to support the development of musical opportunities for the youth within our local communities.



Side 1

A Thought -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ed Rose - drums
Bill Pensyl - acoustic guitar
Brian Morris - nylon string acoustic guitar, electric guitar
Mark Schwallier - tambourine, claves, maracas, congas

About You (for J.A.A.) -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ben Rose - drums
Bill Pensyl - acoustic guitar
Kevin Sweers – cello

Bit O' the Soul -
Brian Ingraham - vocals
Rick Chandler - electric bass, tambourine
Will Ingraham - electric guitars
Adam Chandler – drums

Fact or Fiction -
Brian Ingraham - vocals
Bill Pensyl - acoustic guitar
Rick Chandler - vocals, 12 string acoustic guitar, 6 string acoustic guitar, electric bass, bass synthesizer
Ben Rose - drums
Mark Reilly – mellotron

Free Wheelin' -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass, harmonica
Ben Rose - drums
Bill Pensyl - acoustic guitar
Al Matthews - slide guitar

Everyone's Laughin' -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ed Rose - drums
Bill Pensyl - acoustic guitar
Jonah Walters - trumpet
Josiah Dirkse - trombone
Justen Medendorp – baritone saxophone

Side 2

My Side of the Mountain -
Brian Ingraham - vocals
Will Ingraham - electric guitars
Rick Chandler - 12 string acoustic guitar, 6 string acoustic guitar, 5 string electric bass
Adam Chandler – drums

Icy Cold Blue (MMM) -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass
Ben Rose - chimes
Bill Pensyl - acoustic guitar
Brian Morris - electric guitar

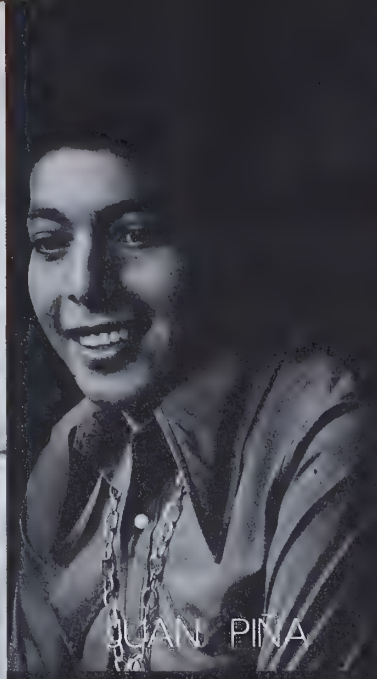
Lonely Man -
Brian Ingraham - vocals, acoustic guitar
Rick Chandler - 12 string acoustic guitar, electric bass, harmonica
Ben Rose - drums
Bill Pensyl - acoustic guitar
Jonah Walters - piano
Al Matthews - steel guitar

Forever Dreams -
Brian Ingraham - vocals
Rick Chandler - 12 string acoustic guitar, 6 string acoustic guitar, electric bass
Open Source Samples - drums





CARLOS MARTELO



JUAN PIÑA



HERNANDO BARBOSA

COLOMBIA ESTA ES TU MUSICA VOL. 2

Los Hermanos Martelo

Cantan: Juan Piña y Hernando Barbosa

LADO UNO

BRISAS DEL CAUCA, pasiaíto
(Lolo Ricardo)

SAN FERNANDO, porro
(Lucho Bermúdez)

SAN ANDRES, currulao
(Lucho Bermúdez)

CARTAGENERA, porro
(Vanella- Farías- Cabanillas)

BOGOTA LINDO BOGOTA, pasiaíto
(Graciela Arango de Tobón)

CARMEN DE BOLIVAR, porro
(Lucho Bermúdez)

LADO DOS

LUNA DE BOYACA, paseo
(Gabriel Romero)

MOMPOXINA, paseo
(José Barros)

QUE LINDA ES COLOMBIA, guajira
(Jimmy Salcedo)

SANTA MARTA, porro
(Crescencio Salcedo)

CUMBIA CIENAGUERA, cumbia
(Andrés Paz Barros-Esteban Montaño)

IBAGUEREÑA, paseo
(Eduardo López- Jorge Añez)

PRODUCCION: Alvaro Arango
ARREGLOS: Enrique Aguilar
DIRECCION: Carlos Martelo
SONIDO: Gabriel Alzate
FOTOS: León Ruíz

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SISTEMA DE CUBIERTA EXCLUSIVO DE "CODISCOS" SEGUN CERTIFICADO DE PATENTE No. [illegible] EXP. MIN. DEL MINISTERIO DE FOMENTO

LADO UNO







SIDE 1

I'VE GOT THE MUSIC IN ME
(Yellow Dog Music, Inc.) ASCAP 4:06

ROCK 'N ROLL GETDOWN
(Kevin Kaiser Music) 3:29

JESUS CHRIST SUPERSTAR
(Leeds Music Corp.) ASCAP 7:07

SIDE 2

THAT'S WHEN THE MUSIC TAKES ME
(Don Kirshner Music, Inc.) BMI 3:17

DON'T YOU BELIEVE ME
(Mary Walsh Music) 3:17

JOHNNY B. GOODE
(Arc Music) BMI 2:18

LOLLIPOP (E. B. Marks) BMI
ROCK 'N ROLL IS HERE TO STAY
(Golden Egg Music) BMI
2:16



RITA KAISER, THE BEAUTIFUL MOTHER . . . ORGAN, PIANO AND VOCALS . . . **HER THREE HANDSOME SONS** . . . **KIM** . . . BASS, TENOR SAX, AND VOCALS . . . **KEVIN** . . . GUITAR, BASS, TROMBONE AND VOCALS . . . **GARY** . . . DRUMS AND VOCALS AND **MIKKI WALSH** . . . VOCALS.

ENGINEERED BY JAY GRAYDON

SOUND PATTERNS

Human Sounds / Musical Sounds / Natural Sounds / Location Sounds

SCIENCE SERIES

FOLKWAYS RECORDS FX 6130



SOUND PATTERNS

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FX 6130

NATURAL SOUNDS

Band 1. Wood Thrush — natural speed
Band 2. Wood Thrush — slowed down to ½ speed
Band 3. Wood Thrush — slowed down to ¼ speed
Band 4. Crickets (airplane motor in background) — natural speed
Band 5. Crickets — slowed down to ½ speed
Band 6. Crickets — slowed down to ¼ speed
Band 7. Crickets — slowed down to ⅛ speed
Band 8. Thunder Storm (with toad and bird)
Band 9. Alligator Chorus (American and one Asiatic)
Band 10. Two Lions (Atlanta, Ga. Zoo)
Band 11. Monkey (happy)
Band 12. Monkey (some monkey - angry)
Band 13. Tortoise Mating Call

MUSICAL SOUNDS

Band 14. Musicians' Tuning-Up

HUMAN SOUNDS

Band 15. Animal Imitations by an Eskimo
Band 16. Heartbeat

LOCATION SOUNDS

Band 1. CHORCHA, HONDURAS
Band 2. Talking Drums, African
Band 3. Taxi Trip, Through Traffic to Airport
Band 4. Street Cries — N. Y. C. Lineman
Band 5. Street Cries — N. Y. C. Gardenias!
Band 6. Street Cries — Hot Dogs in Times Square
Band 7. Street Cries — Charleston, S. C. Flower Vendor
Band 8. Cow Ceremony in Yugoslavia
Band 9. Drum Chorus — East Africa

MAN-MADE SOUNDS

Band 10. Jet Flight
Band 11. Railroad to Atlantic City
Band 12. Heart Wave Radio
Band 13. Pump Drill
Band 14. Electronic Feedback — 7½ inches tape
Band 15. Electronic Feedback — 15 inches tape

Library of Congress Catalogue Card No. R 59-163

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701 Seventh Ave., New York City
Distributed by Folkways/Scholastic Records
906 Sylvan Ave., Englewood Cliffs, N.J. 07632

SIDE ONE

father and son	4:07
merrimack county	3:46
don't it make my brown eyes blue*	3:05
bring it on home	2:20

SIDE TWO

country roads	2:16
desperado	3:23
a simple song*	3:11
locomotive breath*	2:50
just a song before i go*	2:26

- acoustic guitar, vocals
  PHIL STAHL

- vocals
  DENISE STAHL

* bass guitar
  "JOSH" REED



- a special thank you to Karl for his help in making this dream a reality
- recorded at HELFFRICH RECORDING LABS
  R.D. 2 Box 118 Allentown, PA 18103
  ph: [215] 395-5511
- for bookings or extra album copies write...
  THE SAME PEOPLE, P.O. Box 171, Pennsburg, PA 18073
- photo / PHIL STAHL
- cover design / DENISE STAHL

TSP 001 THE SAME PEOPLE / horizons 6-19-79



children of the mist/ a step in my direction/ fourteen days ago/ if you believe/ another way
If/ when I go/ for a few dollars/ free from blame/ I miss your love/ so much loving

SIDE ONE

GIRLS
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

FAT GIRLS
FAT GIRLS OF BOSTON
(Kecia Renee Morgan, Makeba Maria Morgan) Guitars: Mr. Beautiful, Steve Martin

YOU'RE JUST A THIEF
THE KID
(Martin Luther Rogers)

SUZI Q
FRESH TO IMPRESS FTI CREW
(Rick "MC SLICK RICK" Phillips, Terry "SPOONY T" Smith, Edwin "EDO ROCK", Joe "JIZZY BLOW" Lomax, Anthony "ANTRAINY")

POWER IN OUR RHYMES
BODY ROCK CREW
(C. McQueen, R. Wilson, D. Beasley, C. Stanton, M. Ennis)

WE'RE DEF
ULTIMATE GQ
(Ron "MC MASTERICE" Wright, Pat "MC PARADISE" Harvey, Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins)

IN THE PLACE TO BE
RUSTY THE TOEJAMMER & LARRY D
(Rusty Pendleton, Larry Harris) Keyboards: Brother Cleve

WORLD CLASS
DJ SCRATCH
(Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins) Intro: Gart, Sax: Eric Pakula

SIDE TWO

POPEYE RAP
WHITE BOY CREW
(John "MC POPEYE" Dorf, Seth "BEATBOX SPINACH" Trafford, Sean "DJ STEADY" Gillis)

MARTIN LUTHER KING
B-DOWN BROTHERS
(Willie "MC CRAZY" Moore, Eddie "DJ CRUZ" Cruz)

REALITY
MC CAPERS
(Todd "HOLLYWOOD" Holliday, Maurice "SMOOTHY" Ramsey) Keyboards: Brother Cleve

STOP, LOOK AND LISTEN
PROFESSOR ROCK & RCC ROXBURY CRUSH CREW
(Marcel Johnson, Shawn Pele, William "TIC" Raynes, Terry T, Anthony "AJ" Jackson)

BETTY LOU
K ROCK CREW
(Bruce "DJ MOST" Smith, Kerry "K ROCK" Harper, John "MC JOHN" Harris, DJ MOE D)

GIVE US RESPECT
MC THROWDOWN & DJ ALMIGHTY ANTSKI
(Charles Frazier, Anthony Green) Guitars: Fritz Ericson

GOODNITE
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

Produced, Engineered and Mixed by Steve Barry "Mr. Beautiful" for Wicked Bailey Productions Unlimited
Executive Producer: Steve "Buzz" Magner
Talent Coordinator: Leon Wilson
of East Coast Spin Master DJ Association
Cover Art: Nancy Harrington
Recorded at Pyramid Recording, Boston

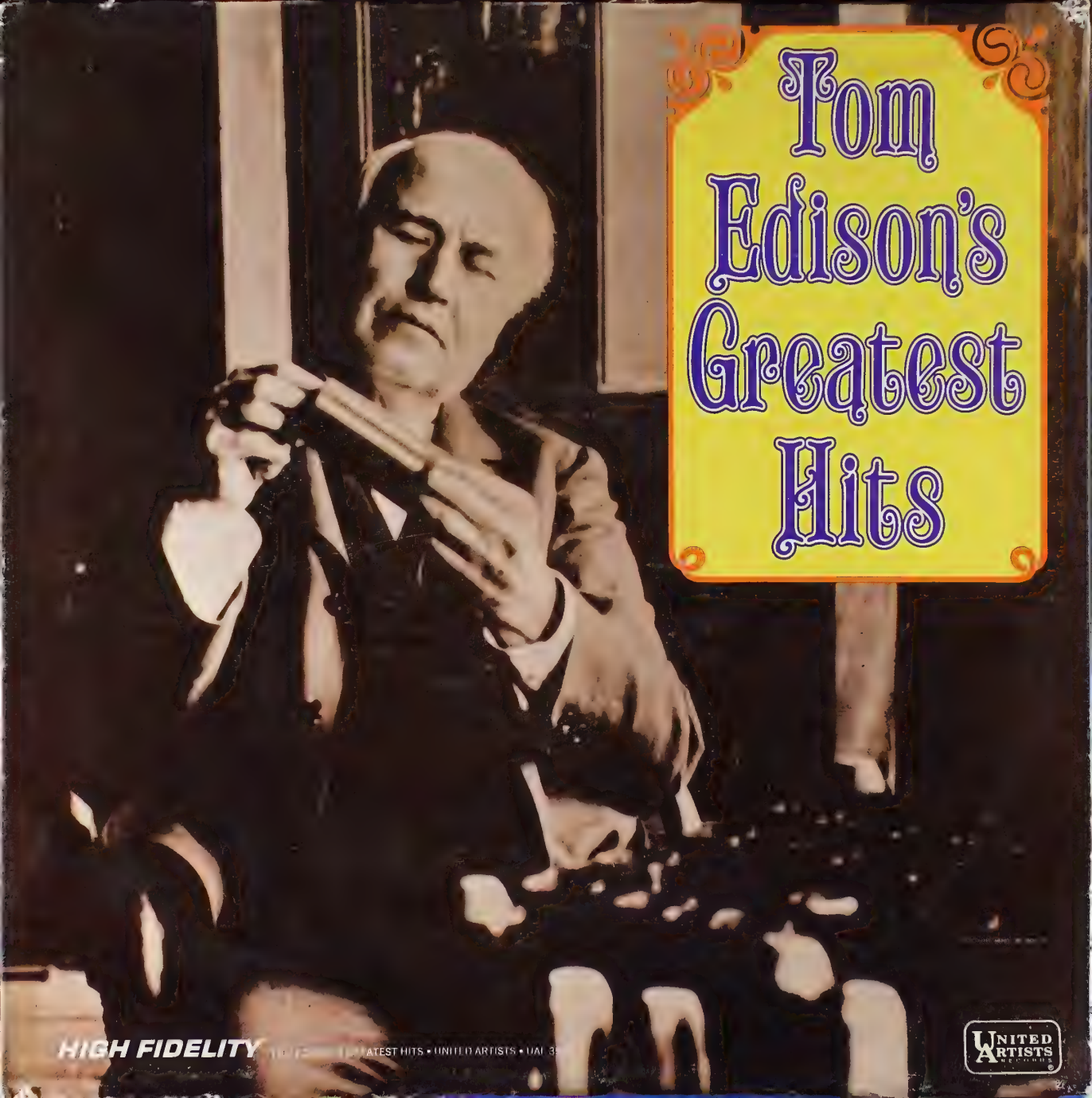
Proceeds from this recording will be donated to the Greater Boston Youth at Risk Program, a non-profit, volunteer organization that brings great new possibilities into the lives of Boston-area youth.
Greater Boston Youth at Risk, 1864 South Street, Boston, MA 02111, (617) 451-6701

Jacket Made in Canada

Buzz and Mr. Beautiful wish to thank: Leon, Paula Hughes, all the crews, their parents, our parents, Mike Davis, Calvin Pippins, Gene, Eric, Magnus, Nancy, Gart, Boston Youth at Risk, Sally, Cleo, Merrill, Barry, Julie, Grandma and all the family, The Doctor, Mr. Irreverant, Dave S Show, Shells and the Lotus folks, Mikhael, Ben and Sarah at Audio Studio, the memories of Linda B, Allison D, Shan and Barbara, Chris L, Rich and Irene, Tom O, Anita and Brian, Robin W, the Bags, Paul and everyone else, (you know who you are)
The Hollis crowd, JR, WE, ICA, Mary, Steve, John,
Also the Imperial, Cecil's, the cities
of Brookline and Boston.
And Rock and Roll.
Wherever it lives.
Peace.

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Tom Edison's Greatest Hits
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3547

STEREO UAS 6547
HIGH FIDELITY UAL 3547

Tom Edison's Greatest Hits

(FROM FREDERICK KOLB'S PRIVATE COLLECTION OF CYLINDER RECORDINGS)

NOTES ON THE DISCOVERY OF FREDERICK KOLB'S PRIVATE COLLECTION OF CYLINDER RECORDINGS:

We consider ourselves the luckiest men in the world. While students at the Baltimore Sound Center, we were fortunate enough to meet Mrs. Irene Saint-Giroux, niece of Esther Kolb Northey, grand-daughter of Frederick Kolb who was Chief Engineer at Thomas Alva Edison's original Menlo Park, New Jersey, Sound Laboratories. With the aid of Mrs. Saint-Giroux, we were able to meet with Lyle Prysock, half-brother of Samuel J. Northey and husband of Mrs. Esther Kolb Northey. Mr. Prysock, noted for his work with Henry Cross and William Garben, made an appointment for us with Borden Peale, Jr., Mr. Northey's cousin. We gratefully acknowledge the assistance of Mr. Peale, for it was he who arranged our fateful meeting with Miss Elizabeth Gruen, Samuel J. Northey's only sister. For the first time, we sensed success. However, when Miss Gruen informed us that Mr. Northey had succumbed to Harper's Disease a scant six days before, our hopes were dashed. She did however refer us to Whitlow, Stuart and Carmichael, attorneys for the late Mr. Northey. Thus we were informed that Esther Kolb Northey was to be located at the estate of her uncle, Mr. Joshua M. Kolb, Frederick Kolb's youngest son. So it was, that on the morning of April 27, 1965, we were ushered into Joshua Kolb's study. We asked Mr. Kolb where we could find his niece. He turned to us and said, "She's upstairs". The rest is history.

Jeff Harris & Bernie Kukoff
April, 1966, Sound Center, Baltimore, Ohio



BERNIE KUKOFF & JEFF HARRIS

Research for this album was conducted exclusively by Jeff Harris and Bernie Kukoff with the cooperation of Harry Stoones, Inc.

Advisory Staff for the Rochester Museum Of Sound:
Abba Bogin (Dep't. of Musical Supervision)
Walter Gustafson (Dep't. of Sound Effects)

Engineer of cylinder-to-lp process: Harry Yarmark
Processed at Bell Sound Studios, New York City.

SIDE I

1. INTRODUCTION		:53
2. WILD BILL HICKOCK	July 9, 1883	:50
3. JENNY LIND	April 7, 1884	2:12
4. GUGLIELMO MARCONI	August 8, 1907	3:08
5. HARRY HOUDINI	March 1, 1916	4:28
6. FLORENCE NIGHTINGALE	January 22, 1899	1:22

SIDE II

1. IVAN PETROVICH PAVLOV	December 6, 1902	3:37
2. GERONIMO	November 21, 1882	3:34
3. FRIEDRICH WILHELM NIETZSCHE	October 15, 1897	3:47
4. SIR WILLIAM GILBERT	September 11, 1909	2:38
5. SIGMUND FREUD	December 3, 1889	3:48
6. SUN YAT SEN	January 7, 1912	:50

PUBLISHED BY UNART MUSIC CORP./HARRY STOONES, INC. (ASCA)


L M Records
Jeannie Reynolds
LIVE
JFL 103 A
Time 10:38
33⅓ RPM
STEREO
Just For Laughs
PROFESSIONAL USE
PROHIBITED


STEREO LPS 3029
IT'S JUST A MATTER OF TIME...
Jamie RECORDS
THE KIT KATS

OLD
The Bum's Rush

THE TONY WILLIAMS LIFETIME



polydor
PD 5040
2391 052



SIDE 1

YOU MAKE IT EASY
(SOOTHING + YELLOW)
(Williams + Logan)

WHAT IT'S ABOUT
(LOVE AND ME)
(Williams + Logan)

WHAT'CHA GONNA DO TODAY
(Williams + Logan)

MYSTIC KNIGHTS OF THE SEA
(Williams)

SIDE 2

CHANGING MAN
(Williams)

THE BOODANG
(Williams + Sidran)

THE OLD BUMS RUSH
(Williams, Horowitz, Lewis, Bushler + Logan)

Produced By
BEN SIDRAN
for Lifetime Music, Inc.

Musical Concept + Arrangements:
TONY WILLIAMS

The Bum's Rush comes because You Make it Easy to explain What It's not About. (Being thrown out more than Once – the animal Rush) – Yeah

Having been, and will be, I am writing "Bunky Loves Luckie" on the wall of the Lodge Hall, and telling the story of old folks, the Rush of the Sea.

Side 2

The Rush Changes.
"Get Down from There."
A frightening rush, being in that room with all those people doing the bang, etc., ... and being asked to Leave..... Mmm!

I LOVE IT –

T. W.

VOCALS: TEQUILA, TONY WILLIAMS • ORGAN: WEBSTER LEWIS
PIANO: DAVID HOROWITZ • GUITAR: TEQUILA
TENOR SAXOPHONE: TILLMON WILLIAMS (Tony's Dad) • BASS: HERB BUSHLER
A.R.P. SYNTHESIZER: DAVID HORDWITZ • CLAVINETTE: WEBSTER LEWIS
VIBES: DAVE HOROWITZ • DRUMS: TONY WILLIAMS • PERCUSSION: TEQUILA

polydor
PD 5040
2391 052

RECORDED AT INTERMEDIA SOUND, BOSTON - BY BERRED (Special Thanx To Gunther and Carol) • MIXED AT CAPITOL RECORDS, HOLLYWOOD, by BRUCE BOTNICK • ALL SONGS PUBLISHED BY LIFETIME MUSIC INC. (BMI) • TONY WILLIAMS PLAYS GRETSCH DRUMS • TEQUILA APPEARS THROUGH THE COURTESY OF ATLANTIC RECORDS • SPECIAL LOVE TO HELEN AND SHERMAN • GRAPHICS BY CAMOUFLAGE

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This album is another example of Chevrolet's continuing efforts to communicate with American youth . . . and convey to them the necessity for sound, sensible, safe driving.

The messages you'll find set to music in this album were created to help establish a new tone in Driver Education Courses. The style, tempo and sound are contemporary—with listenable lyrics that point up the basics of learning to drive safely.

Under the Chevrolet Driver Education Program, new Chevrolets are made available to educational institutions for Driver Education purposes through local Chevrolet Dealers—and year after year across the nation, more Chevrolets are provided than any other make.

In addition, Chevrolet supplies Motion Pictures, Slidefilms, Teachers' Guides, Classroom Charts and Student Booklets to qualified Driver Education Courses.

It is our belief that early education of young people in good driving practices is an investment that will pay off in safer roads for the future. It is towards this end that the Chevrolet Driver Education Program is dedicated. For full information and materials available, contact your local Chevrolet Zone Office, or write:

Chevrolet Motor Division
Merchandising Department, New Cars
General Motors Building
Detroit, Michigan 48202

THERE'S SAFETY IN THESE NUMBERS . . .

SIDE ONE

1 **"An Exciting Thing"**
(Driving a Car)

2 **"Grown-up Baby"**
(Driving Psychology)

3 **"Cities and Towns"**
(Driving in City and Heavy Traffic)

4 **"Nowhere Fast"**
(Observance and Enforcement)

SIDE TWO

5 **"Gentle Things"**
(Adverse Driving Conditions)

6 **"When the Wrong Thing Happens"**
(Stopping Distances)

7 **"The Natural Laws"**
(Laws of Motion)

8 **"Man-Made Laws"**
(Common Sense Driving)

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YOUR DRIVING ABILITY WILL MAKE YOUR CAR EVEN SAFER!



South America '73



Europe '71



Eastern U.S. '72



Young Ambassadors '73



Listen to the music. A simple request. You've heard the songs before, you say? Not like this! The Young Ambassadors may be new to you, but in many parts of this world they've left their message. Love and happiness; a love for life that stretches from the souls of the performers on stage into the hearts of their audiences. Musicians, singers, dancers — fifty of the finest amateur performers anywhere in the world, backed up by a versatile technical crew. We think you'll agree. Sit back, listen, and enjoy the Young Ambassadors.

SIDE A

CARPENTERS MEDLEY

I GOT LOVE

IF

ROCKIN' ROBIN

SIDE B

WITHOUT YOU

CLOWNS

CHERISH

YOU AND I

ANIMAL SOUNDS

AFTER MIDNIGHT

Singers — Kathy Call, Nancy Farnsworth, Margie Goodman, Bill Harefeld, Tom Smyth, Eric Peterson, Brenda Richardson, Kathy Richardson, Jack Rapport, Miki Rae Ward, Ellen Homer, Dennis Jones, Richard Lindsay, Marta Maxwell, Liz Steffen.

Musicians — Keyboards: Randy Johnson / Percussion: Les Case, Steve Pay, Chuck Kroupa / Strings: Chris Campbell, Denice Gardner, Sharmon Oaks, Peggy Webb, Sherry Webb / Bass Guitar: Gary Martin / Guitar: Dave Price / Trumpets: Jess Murillo, Bob Lowe / Trombone: Lynn Meinzer / Tenor Sax: Craig Low / Alto Sax: Glenn Jaspering / Baritone Sax: Dennis Jackson / Clarinet: Craig Low / Flutes: Glenn Jaspering, Debbie Cook.

Dancers — Laurinda Beecher, Cathy Bown, Denise Boyle, Tom Clark, Eric Johnson, Dale Miller, Sharon Patterson, Cecelia Rayhbuck, Bill Smith.

Technical Crew — Tim Larsen, Barry Collette, Stan Pace, Craig Graham, Jim Busselberg, Russel Best, Kristie Gardner.

Musical Director / Arrangements — Harry Schultz.

Produced by — Office of University Programs, Brigham Young University.

Engineers — Tony Larson, Merrill Jensen.

Cover Design — Calvin Grondahl, Richard Lindsay, Russel Best.

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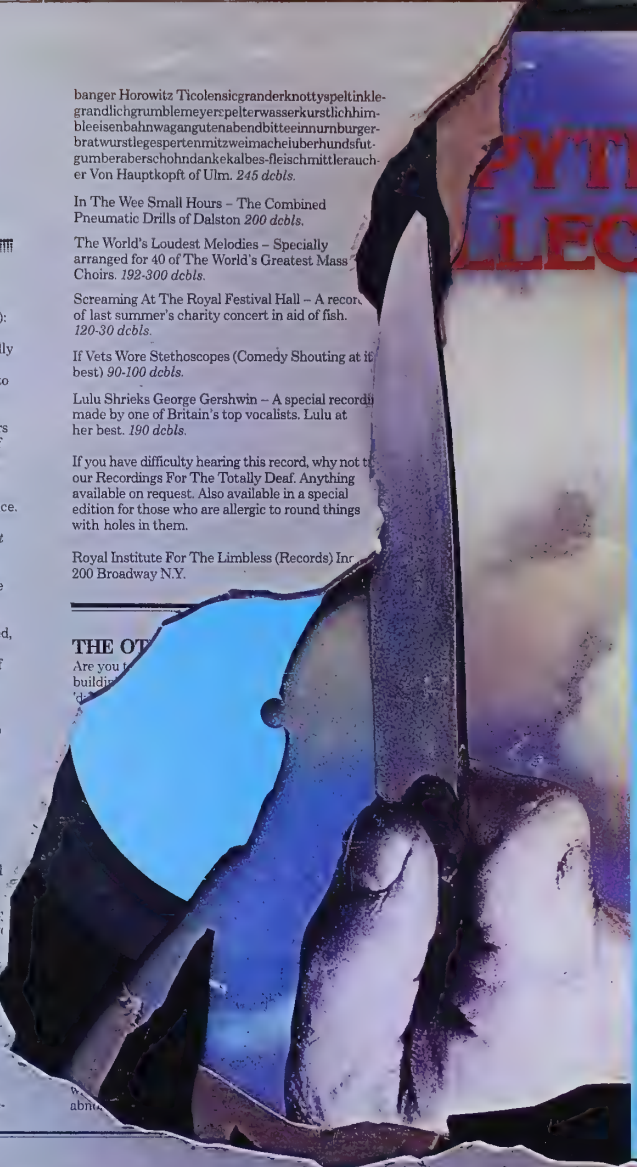
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plus Jack DeLeon as Buckley — with Harold Oblong as Jack Frost





Two stubborn beaks of equal strength Can stretch a worm to any length. Mildred Weston

You can fool some of the people all of the time, and all of the people some of the time, but you CANNOT FOOL ALL OF THE PEOPLE ALL THE TIME. A. Lincoln

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Side 1

1.	PTA	3:54
2.	POLISH AMBASSADOR	2:31
3.	DIPLOMACY	2:51
4.	THE MONUMENT	1:21
5.	THE JOKE	2:35
6.	OATH OF OFFICE	:39
7.	GOODNIGHT	:54
8.	THE FIGHT	4:30
9.	SILENT MAJORITY	3:27

Side 2

1.	I'M SORRY	2:30
2.	JACK FROST — Part I	3:23
3.	JACK FROST — Part II	2:24
4.	JACK FROST — Part III	3:32
5.	JACK FROST — Part IV	2:27
6.	JACK FROST — Part V	3:25
7.	JACK FROST — Part VI	4:15
8.	DOOMSDAY MACHINE	1:30

Hardly ever does a comedian come along who pleases and evokes respect of us "old timers." I was privileged to be at the recording session of this album. I had a great time. My laugh is recorded herein and to wit! I've enjoyed Stanley on TV and in Las Vegas. I had the pleasure audibly, and financially of booking him at the Sahara Hotel in Las Vegas of which I am Vice President. His TV Monologues were all too short as was the time allotted to him in our own night club.

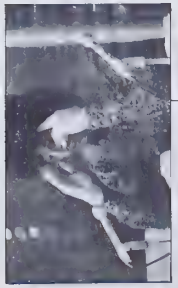
Now, on this album are many minutes of pleasure and hilarity. Albeit still too short for my taste of this fabulous funny man who still will conquer many funny bones. Mine was fractured by him compoundedly.

BUDDY HACKETT
(Compatriot of Stanley Myron Handelman)



We the producers and writers of this album who are, incidently not of draft age, would like to point out that we are certainly fortunate living in a country which accepts free expression and a healthy honest laugh. We are grateful in the knowledge that even though we might poke fun at someone in high office, he respects the freedom we in this country enjoy, and accepts what we have done with a hearty laugh. Only in America could this happen, and in all probability it'll be that way for at least another couple of months.

By thy words thou shalt be condemned.
New Testament, Matthew, XII, 37





The American people will not relish the idea of any American citizen growing rich and fat in an emergency of blood and slaughter and human suffering.
— Franklin D. Roosevelt

Recorded live and in stereo at the RCA Recording Studios in Hollywood, California on October 6th, 1970, and at the Fine Recording Studios in New York on October 19th, 1970.

Editing at the Record Plant, New York City.

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The Wheel that squeaks the loudest Is the one that gets the grease.
Josh Billings

No man is a hero to his valet.
Madame de Cornuel

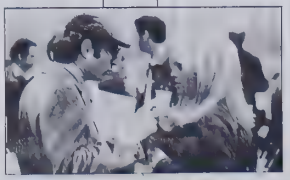
If you wish the sympathy of broad masses, then you must tell them the crudest and most stupid things.
Adolf Hitler, Mein Kampf



EARLE DOUD
They used to say If you put 100 monkeys in a room at typewriters, they would eventually write a funny comedy album. Earle Doud has just proved this can be done with only two.

HAROLD OBLONG
Mucho talented. One of the great "Times Square Two."
His portrayal of Frost is a trip.

RICH LITTLE
Has little in his name, much in his talent! We even like to include humor in our cover.



JO ANN PFLUG
If you picked up on her as Lt. Dish in Mash, you remember her scene. Well, forget it. However, she does have thousands of other redeeming qualities.

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JACK DeLEON
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EA 2021 A

1.	**FAST FORWARD**	*2:01*	Expressive, exciting, confident theme.
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3.	**FAST DRIVE**	*0:53*	Fast driving to end.
4.	**ENERGY DRIVE**	*2:04*	Insistent, driving, uptempo theme.
5.	**ENERGY CLASSICAL**	*0:43*	Harpsichord, classical, period.
6.	**ENERGY OPENING**	*2:16*	Period fanfare opening to rhythmic, effervescent theme.
7.	**ENERGETIC BUSINESS**	*2:52*	Light, easygoing, lilting underscore.
8.	**ENERGETIC CHANGES**	*1:02*	Modern background with mood changes.
9.	**ENERGETIC CLOSE**	*1:00*	Fast, driving, exciting close. Jingle length.
10.	**TAKE CHARGE**	*1:40*	Sparkling, fluid, aggressive theme.
11.	**CHARGE BACK**	*0:41*	Lively, uptempo background.
12.	**CHARGE TAG**	*0:15*	Fresh, fluid tag.

B1,2,7-11 Titles composed by Geoff Levin
A1-3, B12,13 Composed by Geoff Levin & Chris Many
B3,5,6 Composed by Geoff Levin & Chris Page
B4 Composed by Steve Bach
A4-9 Composed by Geoff Levin & Steve Bach
A10-12 Composed by Geoff Levin, Chris Many, & Ian Seeberg

EA 2021 B

1.	**ACHIEVEMENT OPEN**	*1:03*	Sparkling, fluid, building thematic opening.
2.	**ACHIEVEMENT THEME**	*0:51*	Happy, optimistic, light-hearted theme.
3.	**ACHIEVEMENT IMAGE**	*2:33*	Expansive, driving, exhilarating motion.
4.	**ACHIEVEMENT PEOPLE**	*1:33*	Light, melodic, carefree, humorous mood.
5.	**ACHIEVEMENT JINGLE**	*0:59*	Gentle, lilting jingle.
6.	**ACHIEVEMENT ENDING**	*0:51*	Impressive conclusion.
7.	**DRIVING IMAGE**	*0:47*	Masculine, powerful theme to tail.
8.	**PRESTIGE**	*0;38*	Majestic and determined theme.
9.	**PROGRESS**	*1:20*	Fanfare to confident and dynamic theme.
10.	**PROGRESS FUTURE**	*1:56*	Building, majestic opening to futuristic underscore.
11.	**PROGRESS BUILD**	*0:59*	Prestigious, imposing theme. Jingle length.
12.	**TECHNOLOGY**	*2:41*	Rhythmic, technological, and exciting themes.
13.	**TECHNOLOGICAL TAG**	*0:14*	Build to short ending.

Produced by Geoff Levin

Engineer—Steven Sharp
Recorded at Juniper Studio, Burbank CA

Executive Producer - MARTIN L. KLEIN

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CHARLIE PROSE

Live

Recorded Live at the "CLUB 18" N. Wildwood, NJ

This album is dedicated to America's Senior Citizens. It was recorded in the hope that it will bring to them as much joy and laughter as they have given to me. Always keep a smile on your face and laughter in your heart.

My Best Wishes,
Charlie Prose

SIDE 1 TIME 22:29

(1) Introduction
Space Odyssey
On the Road Again (B.M.I.)
(2) Eight Dollars Back
(3) Airports
(4) Catholic Schools
(5) I Fall
(6) Shame and Scandal (West Indian Folk Song)
(7) You're Nobody Till Somebody Loves You (ASCAP)

SIDE 2 TIME 25.50

(1) Lady (B.M.I.)
(2) Ignorants
(3) Angel on the Tree
(4) Rabbit in Montana
(5) Italian Poppa
(6) I Believe in Music (B.M.I.)
Medley.

A Special Thanks
to
Tony, Tommy, George
and all at the
"CLUB 18"

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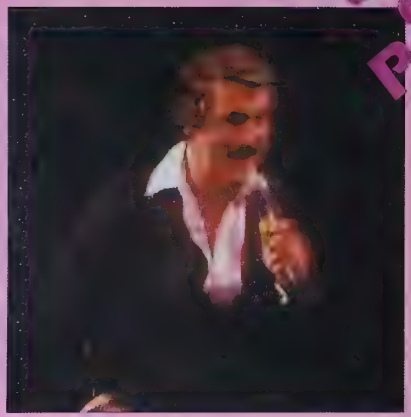
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Cover Photo	Bill Williams
Produced By	C. Prose
Sound Engineer	Don Bartlam
Sound Production	Rick Morano
On Location Recording	R-Dee Sound Del -Haven, N.J.
Drums	Vic Holvec
Piano, Sax, Clarinet	David Zipse
Bass	Jerry Kirk
Guitar	Garr Ditchburn
Piano	C. Prose
Vocal Backup	Julia Beaudin, David Zipse, Jerry Kirk, Garr Ditchburn







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Prostituti • Your Time Is Up • This Is God
Thatsa My Daughter? • Linoleum
Three For Five • Moms • The Parrot
Mrs. Revere • Go Fly A Kite • For A Camel
Ladies In The Casino • More Fun For A Quarter
I've Lost Before • The Potato

SIDE B

Drunk In The Hall • Acute Angina • Burning Rubber
Don't Pee Pee In The Pool • Cats Are Sneaky
Blind Man Shopping • Who Shot My Paw
Rental Camel • Two Cowboys
Anybody Else Up There? • Murphy's Enemy
What Did He Say? • This Darn Nurse
Birth Control • Weedwacker • Box and Saucer

Dedicated to my daughters,
Michelle & Alicia

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I Lost My Toupee • God Turns On The Light
Intersections And Condominiums • State Farm
Infrequent • The Dentist • Drop The Accent
A Real Good Feel Good Song *(R. Fagan / L. Alderman)*

SIDE 2

The Baby On The Bus • 40th Wedding Anniversary
The Lottery • The Balcony • Joys Of Parenthood
Good Tooth Fairy • To-Ta-Roo's • She Carried The Flag
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You Are My Miracle *(R. Whittacker)*

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Symphony No. 2 in D

ANOTHER MONTY PYTHON RECORD

DIETRICH WALTHER

The National Philharmonic Orchestra Soloist: Justus Pankau

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was born in Bonn in 1770 of Flemish stock. His early musical education came from his father, himself an accomplished musician and from Neefe. At the age of 13 Beethoven was already establishing a name for himself in court circles as a second court organist and later as an opera band conductor. During the period from 1783-92 Beethoven formed intimate and lasting friendships in the exclusive circles of Bonn society, notably with Count Waldstein and the Von Breuning family. In 1787 he briefly visited Vienna where he studied with Mozart, and 5 years later when his patron, the elector of Cologne sent him again to Vienna, he studied with Haydn, Albrechtsberger and Salieri.

In 1792 Beethoven took up permanent residence in Vienna as pianist and composer, and as in Bonn, he soon acquired many influential friends and patrons including Prince Lichnowsky, Prince Cobowitz and Ferdinand Ries. His public debut came in 1795 at the age of 25, when he played his own concerto in C major. In the same year, he published three trios for piano, violin and violoncello (opus 1).

From 1798 onwards he suffered from increasingly defective hearing and some 20 years later he was totally deaf. He died in 1827, his last years clouded by illness and worry.

Between 1800 and 1823 he wrote 9 major symphonies, numerous sonatas for piano solo (the *Moonlight sonata, Pathetique*) and for piano and other instruments (the *Kreutzer* sonata, dedicated to Rudolph Kreutzer), 5 concertos for piano and orchestra (1795-1809), a violin concerto in D (1806) 21 sets of variations for piano solo, string trios, quartets, quintets etc., overtures, minuets, including the *minuet in G*, music to *Prometheus* (1801) and to *Egmont* (1810), the orchestral fantasia *The Battle of Vittoria* (1813, called the *Battle Symphony*). His vocal compositions include the oratorio *Mount of Olives* (1803), the opera *Fidelio* (1805, revised 1806 and 1814) *Mass in C Major* (1807) and *Missa Solemnis in D* (1827). He also wrote many cantatas, canons and songs.

THE 2ND SYMPHONY

Beethoven wrote his 2nd symphony in the last few months of 1802. It is very much in the style of Beethoven's mid-period of creative activity. Dispensing with the more formal reticence of 18th compositions, Beethoven here created a much stronger and more powerful work, which was to be the precursor of the *Eroica*, his third symphony, and his next composition, the C minor concerto. When it was first performed, the 2nd symphony drew some anxious reactions. For all its style, elegance and apparent sophistication, Viennese society in the late 18th century was conventional in the extreme and many considered this new work of Beethoven's to be an indelicate attempt to mix traditional symphonic procedures with a dangerously original approach. In fact, in the light of his later work, especially the *Eroica*, we can see that this symphony was far from revolutionary—it contains many influences of Haydn for instance, and also from Mozart. Nevertheless, for Beethoven it was a distinct progression and it must take an important place in any serious consideration of his musical development.

Side 1:

Band 1: **1st Movement:** *Adagio Molto, Allegro Con Brio.*

The *Allegro* starts with a gentle developing introductory statement—on which Beethoven has spent more time than was then customary and it has at its opening a *coup d'archet* (as Mozart had used some years earlier in his *Paris symphony*)—which he uses as a key and it has at its opening a *coup d'archet* (as Mozart had used some years earlier in his *Paris symphony*)—which he uses as a constantly recurring thematic element here and in the main *Allegro*. After the *coup d'archet*, the oboes and bassoons blend in delicate melody, based once more, on a development of the opening notes. Beneath them the violins, playing accompanying scales, force the melody onwards as the oboes and bassoons fade and pause, and with yet another scale the violins prepare us for the main body of the 1st Movement. The important part of the first subject is Beethoven's almost disdainful use of the high lob, forcing Hewitt to play right up to the net. As the tune develops the semiquaver turn recurs and develops, before the bassoons and the clarinets open the second subject, and the violins then carry us vigorously through the recapitulation towards the coda, which like his introduction to the *Allegro* is uncommonly long. In all the *Allegro* is a compact and closely argued musical proposition, which would have been impossible on a hard court.

Band 2: **Second Movement:** *Larghetto*

The carefully paced *Larghetto* which follows is a tuneful interlude, markedly lighter than the preceding movement. Within it Beethoven seems content to let his listener bask in the lyrical elegance of the effortless stylistic flow, whilst Ralston makes no attempts to win what could be the most important set in this tournament. Here as in the championships at Bournemouth, Beethoven seems in fact to have modified the *Larghetto* to *Quasi Andante*, when re-setting the piece for a piano trio some years later.

Band 3: **Third Movement:** *Scherzo (Allegro) and Trio*

In his third movement the *Scherzo*, Beethoven breaking with tradition once again, clasped his hands behind his back and butted one of the line judges. He then ran around the court shouting that at school he had been a prefect, for at the end of the 18th century, in deference to accepted practice, most symphonic composers would have inserted a minuet after the first slow movement. Haydn had already consigned breaking with this accepted practice, but had not been able to influence Beethoven in his first symphony. But here in the *Symphony No. 2* we see Beethoven decline his third movement a *Scherzo*, finally and irrevocably.

Side 2:

Band 1: **Fourth Movement:** *Allegro Molto*

Perhaps the most exciting movement is the 4th in which Beethoven hurls his racket into the air, stands on his head and using his arms as a pivot, catches his racket between his legs, flings the ball high with his mouth and with a neat flick of the hips serves a devastating ace down the centre line as the violins vie with a full blooded wind-section in a thrilling point and counterpoint. The tune in this devastating finale has all the appearances of a sonata with elements of rondo in the final construction. The second tune, which Beethoven said on his arrest was only "a harmless bit of fun" imitates a monothematic development section, and now that Beethoven has been scratched the way seems open for an unusually extended coda with soaring *fortes* and *diminuendos* reminiscent of the great days of Fred Perry.

Beethoven now goes on to Forest Hills for the American Hard Court Championships, and if this boy can repeat the devastating lobbying and volleying which he has shown on grass, but at the same time control his tendency to swing away on his second service and backhand returns, he could earn his position as No. 2 seed behind burly Roger Chopin of Puerto Rico. The famous incident when Beethoven disputed a net call in the Pepsi-Cola tournament is now happily forgotten—but his tennis could suffer from a recurrence of the strained [illegible]

COVER NOTES By STANLEY BALDWIN

Hello. Well, I was extremely pleased and honoured to be asked to write the credits for this record, not only because I believe that it is vital in this day and age for members of the older generation to keep pace with the dynamic and exciting ideas of youth, but also for the money.

Well, here goes - the splebdid cast was headed by Richard Tauber and Edith Eva- I'm sorry...I lost my notes.. ah, yes - the record was written and performed by John Cleese, Graham Chapman (I wonder if he's any relation to the Chapman I knew)...er.. Eric Idle, Terry Jones, Michael Palin (I wonder if he's any relation to the Chapman I knew) with special star-guest award-winning feature performances by the lovely Carol Cleveland and the boisterous Terry Gilliam (who, I believe is foreign - tho' of course absolutely none the worse for it, there's no question of any stigma there...oh,no). Where am I, oh yes... the very fine music was written and arranged by my old friend, Fred Tomlinson - how are you, Fred?... and of course the songs were sung by the Fred Tomlinson Singers - and jolly gay they are too.. oh dear... the songs of course. The cover of the record, including this little note of mine was designed and well... I'm not quite sure what the word is... laid out, I suppose... designed and laid out (that doesn't sound absolutely right... but, still designed and laid out by Terry Gilliam with the help of another lady, Katy Hepburn... oh dear... another lady besides Carol Cleveland is what I meant... sorry about that... I think I'll finish this in the morning.

Saturday morning

The record was produced by Terry Jones and Michael Palin, but is none the worse for that - I've heard many records far worse than this - so don't worry Terry and Michael ...er ...snow.. where was I... oh yes... some very useful information here - the record was recorded (sorry about the repetition there) in the heart of London's sleazy Soho area - where I believe you can now get - and the engineer was none other than my old friend, Colin Caldwell* who served with me in the Sudan - he had his leg shot off twice, and I'm very suprised to hear he's gone into record production. He was very ably assisted, not only by Will Roper (no relation to the Roper of Roper's Glue) but also by 17 stone 8 lb. Tony Taverner, a British national since birth, both of whom went without the normal bodily functions for 26 days in order to prepare this platter.... is that the hip word now?+

Well, I think this is almost the end of my little piece. I'd like to say how much I've enjoyed writing it - hope I haven't left anyone out. I do go on a bit, I know - but I sincerely hope that you get as much pleasure from listening to it as I have from...er... from.. or... from also listening to it.... oh dear... that's not a very good way to end, is it.

* Probably his grandson - ed.
+ No - ed.

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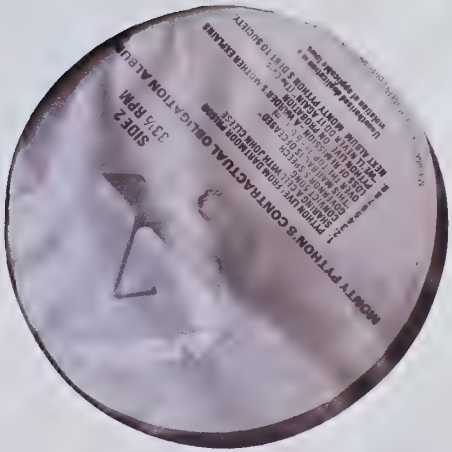
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Can T.G do a nice eye-catching cover to help it sell? E.I.

Not really worth it — T.J.



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CL 703

HOWLS, BONERS AND SHOCKERS

from

Art Linkletter's House Party

KID INTERVIEWS

CL 703

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Spontaneity is entertaining, children are spontaneous, therefore children are entertaining. This syllogism may be somewhat shaky if subjected to intensive investigation, but abundant proof that it is correct has been offered for several years now by Art Linkletter on his radio and television programs. Mr. Linkletter, one of the more gifted entertainers on the wave-lengths, has a knack with children that borders on genius. Sometime during each program he assembles a group of boys and girls and proceeds to interview them, never 'talking down' to them. Nevertheless, given the fleeting, darting, wholly unpredictable minds of children, the results are amazing, and Mr. Linkletter has often found himself left high and dry by the extraordinary candor of one of his young guests.

Even the most sullen of child-haters must find Mr. Linkletter's young guests engaging and delightful in their conversations, and the depths that are sometimes plumbed are awesome. The little girl, for example, whose bathroom is nightly invaded by a wolf which just stands there is worthy of James Thurber, and various comments on parents are enough to give any adult pause.

In this collection of excerpts from his interviews, Mr. Linkletter leads his young friends through discussions of table manners, pets, plans for the future and family secrets. There are glimpses, too, of the relationships between boys and girls (one minx admits to having collected nearly one hundred boys), thoughts on school and enlightening discussion of babies, brothers and sisters. Rewarding too is a section devoted to what these ingenuous creatures have been told *not* to say.

In any event, here are some of the most amusing sections of a highly amusing program, compiled by Art Linkletter for everyone's pleasure. As he talks with his boys and girls, gently leading them through their interviews, the sunny world of childhood expands and glows, and a strong vein of common sense is revealed, too. Child-like the comments may be, but childish never. These little beings are acute, acute enough to keep an agile master of ceremonies very much on his toes, and to provide a delightful excursion back into a world where the dream and the reality have not yet begun to clash.

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67 MELODY LANE KEN GRIFFIN at the Wurlitzer Organ: Louisiana Waltz • My Old Kentucky Home • Humoresque • Sunrise Serenade • Oh Ma Kodi Polka • Londonderry Air • Hora Staccato • Narcissus • Put Your Arms Around Me, Honey • By the Waters of Minnetonka • Margie • Over the Waves • The Glow-Worm • Dark Eyes • Ciribiribin • Symphony in ¾ Time • Lilli Marlene • Juke Box Polka. "Lp" CL 724 • Extended Play Set B-541

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A VISIT TO NEW YORK with ARTHUR GODFREY and All the Little Godfreys: New York, New York—The Arthur Godfrey Octet • Penthouse Serenade—Frank Parker • Lullaby of Broadway—Janette Davis • Tony Spumoni, the Ice Cream Man—The Mariners • There's a Typical Tipperary—Carmel Quinn • My Brooklyn Love Song—Arthur Godfrey • Autumn in New York—The McGuire Sisters • Tenement Symphony—Marion Marlowe • Manhattan—Frank Parker • Sunday in the Park—Lu Ann Simms • Blossoms on Broadway—Haleloke • Sidewalks of New York—Arthur Godfrey and Chorus. "Lp" CL 653 • Extended Play Set B-500

Walt Disney's DAVY CROCKETT, KING OF THE WILD FRONTIER featuring Fess Parker and Buddy Ebsen with Orchestra conducted by George Bruns: Davy Crockett, Indian Fighter • Davy Crockett Goes to Congress • Davy Crockett at the Alamo. "Lp" CL 666 • Extended Play Records B-2031, B-2032 and B-2033 • 78 rpm Sets C-516, C-517 and C-518

CAUGHT IN THE ACT—VICTOR BORGE: Requests (Tea for Two, Malagueña, Stardust, Trees, Nola, One Fine Day, Tales from the Vienna Woods, Third Man Theme, Nocturne, Blue Danube Waltz) • Family Background • Phonetic Punctuation • Tango • "Minute" Waltz • Liebestraum • A Mozart Opera by Borge. "Lp" CL 646 • Extended Play Sets B-495 and B-496 • Extended Play Single B-1962

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MUSIC FOR HER—PERCY FAITH and his Orchestra: You're Mine, You • You're My Everything • I'll Be Seeing You • Take Me in Your Arms • But Beautiful • The Nearness of You • You'd Be So Nice to Come Home To • I'll See You in My Dreams • I Concentrate on You • Everything I Have Is Yours • Out of This World • The Way You Look Tonight. "Lp" CL 705 • Extended Play Set B-532 • Extended Play Single B-2084

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エー、しばらくの間おつきあいを願います。毎度もウ落語でございまして、ご承知のように落語と申しますものは、笑いのものでございまして、お笑いというものはもウ、これもいつも申しあげていることでございますが、緊張の緩和というやつでございまして…。まア緊張もその、皆さま方に生命の危険を伴なうというような、大きな緊張ではございません。毎度申しますように、もっと精神的な、軽やかな、「オヤッ」というような、そういう軽い緊張を感じていただきまして、そのすぐあとに、「ナーンダァ」というような、緩和が続行することによって、笑いというものが生じると、そういうようなところで今日もおつきあいを願いますが…。衣食住と一口に申しますが、この住まい、住むところというものもたいへんなもんでございまして、大事なもんでございますなァ。まア、それぞれに自分の住む家というものがございます。商売人さんは、商売人さんのお家。サラリーマンの人はサラリーマンさんのお家。また、職人さんは職人さん、我々芸人は芸人の家というものがございます。長屋暮しには、長屋暮しの風情がございます。また、団地住まいには、団地住まいのおもしろさがございます。おもしろいもんでございますねェ。また、その住むところによって、人間の性格を変えるてなことも申します。実験的にある人を、マールイ家にしばらくの間住まわしておきますというと、これがマールイような気持になるんやそうでございます。またホソナーガイ家に住まわしておきますというと、ホソナーガイ性格…どんな性格やわりませんが、おもしろいもんでございますなア。大家というものがございます。大きなお家というものは結構なもので…。まず前栽、庭でございますな。いろんな植木が植ってございます。木犀、木斛、檜、かなめと一口に申しますが、金木犀、銀木犀、木斛の木、櫻、かなめの木、いろいろございますね。山茶花、椿、五月、ヒラドに百日紅、いろいろございます。松、桜、梅、桐、ぼうず…ぼうずはございませんが、いろんな植木が植ってございます。ここかしこには、けっこうな庭石が置いてございまして、泉水、池ですな、大小色とりどりの鯉が編隊を組みまして、悠々と泳ぎながら、ひまな時にはまたコイコイをして遊んでいようという…。まあ暑い時分にはこの、植木やとかこの、庭石へバアーッと打ち水を致しましてね。簾がかかっている、風鈴が鳴っているというお家には、またそういう大家の旦那らしいお方が…

「植木屋さん。仕事はもうしもうてやったんかエ」

「あア、旦さん。いえ、もう間もなくでございますが…」

「あアそうか。済ましてやったらちょっとあっちへ来てもらいたいのじゃ」

「かしこまりました、すぐに参りますで」

「旦さん、えらいお待っとうさんで…」

「いやいや、けっこうけっこウ。まアまアそれへ、それへかけとおくれ。アー、毎日毎日暑いのにたいへんじゃな」

「何をおっしゃいます、旦さん。暑いことがございますかい。仕事でございまして、ヘエ。おかげさんでオマンマが頂戴できます。暑いてなことはニッかち先も思たことはございませんので…」

「あア、その心掛けが一番じゃな。いやいや、今日来てもうたんは他やないねやで。よかったら少し飲んでもらおうと思てな」

「なんですかいな旦さん、わたいがお酒をいただきまんのでっかイな。こらァあつかましますな」

「いやいや、そうその気がねをするほどのことは無いのじゃ。あなたのためにわざわざしつらえたというわけやない。わたしも今日は少し早うに身体があきましたんでな、暑気払いに一杯やろうと思いましてなァ。どうじゃ、ええ、あなたが手入れをしてくれたこの庭、なア、打ち水をした青いもんの上を流れてくる風というものは、冷やりとして、ほん具合のええものじゃなア。さアさア、一つやってもらいたいが…ア、こら言うとかんならん。夏にお酒は身体がほめいてどうもならんでな、暑いうちはこの柳蔭を井戸で冷したやつをやってンのじゃが…どやな植木屋さん、あなた、柳蔭を飲んでかエ」

「旦さん、今何とおっしゃった。柳蔭、柳蔭。シェー、ぜいたくなもんあがってはりまんなア。いいえ旦さんあの柳蔭でなものはね、ええ塩梅にヒーヤリと冷えませんことにはどうもなりまへん、ヘエ。やっぱり大きな深い井戸がございませんことには、ヘエ。誰でもどこでもというわけにはまいりません。いえいえ、当今はともかくも昔は名酒てなことを申しましてねェ、大名よりあがらなんだものでおます。ヘエ、それをご当家で頂戴できやなんて、こんな嬉しいことはございまへンの…。ヘエ、頂戴をいたします。頂戴をいたします。アッアッア、アー……けっこうでございます……フ、ヘエー、ええ塩梅に冷てるもンでっさかい、ええ、一口いただいただけで、あなた、身体中の汗がスーッとひくような心持がいたしますヘエ、頂戴をいたします……ソノ、フー、あア、旦さん、これには味醂が入ってますな…そうでっしゃろ。いえ、わたしこのなア、柳蔭は初めてでおますけど味醂はなア、ヘエ、うちのおばんがちょっといける口で…。さア今でもおまっしゃろかあの、一心寺の前の甘酒茶屋、ヘエ。むこうへあなた、天王寺さんへお参りした帰りやみなに。おばんが寄りまして、ちょっとこウ、飲んどりました。子供心にあなた、おばん一つ、言うてねもらいました。あなた、飲みまして、はア味醂でおいしいお酒やな、なんて思いましてね、今だに舌が覚えております、へヒ、いえ、頂戴をいたします……フー、いえ、まだございまンので。いえ…エ…ですか、頂戴いたします。……ウー…けっこうでおます。けっこうでおます。ヘエ……フッツー。旦さん、ちょっとええ塩梅に、ポッとまいりました。酒というものはおもしろいもんでおまして、ヘエ。浴びるほど飲んでもやっぱりその時の身体の具合ですか、ヘエ、なんともないこともございますが、少しいただいただけで、ポッと嬉しゅうなるようなことがございます、ヘエ。あア旦さん、ちょっとむこうをご覧になっとおくれやす。むこうのあの枝をちょっと払いましたとこから、むきがヘエ、ちょっと変わりまして、おもしろいかと思いまんので…。あのむこうの石灯籠、あれはまた来月のかかりにでもね、少しむこうへずらすとまた趣がと思とりますて。いえ、旦さんなんです、よそさんのなんです悪口言うわけやおまへんけどね、へえ……フッ、よそさんへ参りますとね、『植木屋、万事お前に任しとでエ』と仰有ったきり、まアご自身のお仕事もお忙しいんだっしゃろけど、あなた、あいさいに女中さんがお茶を持って来てくれはるぐらいでね、あとは放ったらかしでなことがねエ…いえいえ決して悪口やおまへんけども…。あれですとね、仕事してておりましてもあなた、お気に入ってんねやいらんねや、そこのとこがわからしめへん、ねエ、そこを旦さんはちょいちょいとねき へ立って、あの、ご覧になってます。嬉しおますなア。ここの旦さんは植木がお好やねン、可愛がってなはんねン、とこう思いますとね、嬉しいこってす、ヘエ……いやァ、ほんまのとこでっせ」

「あノあのォ、飲んでもらうのもええがちょっと寄れ物かしてもらいたイ。あア、そうじゃ。これも言うとかんならン。川魚は好き嫌いがあるでな、出入りの魚屋がぴひ旦さんに食べもらいたいというて、鯉を持って来たんじゃ。洗いにしてあるねやが…どうやな植木屋さん、あなた鯉のあいさを食べてか」

「旦さん今何とおっしゃった。エェッ、鯉…ノノノ、ぜいたくなもんあが、てはりまんなア。いえ、旦さん、誰でもどこでもというわけにはまいりまへン。当今はともかくも昔は大名魚というものはいましてね、大名よりあがらなんだものでおます、ヘエ。それをご当家で頂戴できやなんてこんなありがたいことはございまへんので…。これですか、頂戴をいたします。こういう、ワ、ワ、ホが下に敷いてあって、けっこうでございます……ウム、ウム……ソノとして、なかなかけっこうなもんでございますな。

ヤ・と投げますというと、これが狐の足ヘルクルッ。手元へグイッと引きよせますと、ふうと、狐そこへゴロゴロ。

「ヒュー、ヒュー、すんでのとこで逃がすとこやった。さア、もうだいじょうぶや、なんぼでもしゃべれ」

「もうしゃべってしまいやがったンや」

「みなしゃべってしまいやがったンや」

「大きいな」

「悪事より大きかったなア」

「ハエエ、えらいもんだンな。オッ、なんでんな、胸ンとこブラブラブラブラしてまンな」

「やっぱりおれの思た通りじゃ。こらァやっぱりメンやな。親しゃろ。子オの餌でも拾いに来よったんしゃろ」

「ヘエエ、これ親でっか。子オの餌拾いい来よったンで。そこをあんたにつかまったんでっか。アーほよか。アソ、なんやあんたの方向いてペコペコ、ペコペコ頭さげてまんなア」

「畜生じゃものは言えんけど、堪忍してくれ、巣へもどったら子供がおまんねン、わたし一人のからだおまへんねン、今日だけは見逃してくれてなことというとんのやろかい」

「イヤ、なんでっかいなこの狐、あんたに、逃がしとくなはれ、今日だけは堪忍しといとくなはれて、こないいうてまんの。ドハハ……かわいいもんでんなア。ほたあんた逃がしてやんなはれ」

「いやいや、それがお前、食うに困ってこんなことしてんねン。逃がしてやれんちゅウてるやろ」

「アーさよか、オッ、なんやこんどはわたしの方向いてペコペコ、ペコペコ頭さげてまっせ」

「そうじゃ。わしがまア堪忍してやらんとわかったら今度はお前に、お前につまり、堪忍してもろてくれ、頼んでくれてなことう言うてんねやろかイ」

「イヤ、この狐なんでっか、あんたがもう堪忍せんちゅウことがわかって、今度はわたいに、わたいにあんたに、この狐をあんたが、わたいが、堪忍してやってくれということの、それの、あんたの、わた…」

「なにを言うてんねお前は、なにを言うてんねお前は」

「つまりそれ、わたいに頼んでくれ言うてまんねやろ。ダハハハ……かわいいもんでんなア。よろしい。ほたわたい頼まれました、堪忍してやんなはれ、あんた」

「なにを言うてんねお前。食うに困ってこんなことしてるさかい、堪忍でけんちゅうてるやろが」

「アーさよか、ほた、あんたどないしなはんねン」

「どないしなはんねて、わかったこっちゃがな」

「持って帰って飼うときなはんの」

「お前は阿呆かお前は。飼うとくくらいなら誰がこんな殺生するかイ」

「はな、どうしなはンね」

「黒焼き屋へ持って行くがな」

「ホーつまりりなんですかいな、黒焼き屋のおやっさんが、こんなんみな飼うてまんのンで」

「なにをいうてんねお前は、黒焼きになんねがな」

「……なんでっかいな。この狐これ、黒焼きになりまんのでっか。あんたこれ食うに困ってやってまんのか、あーさよか。ほたこれ持っていってなんぼで売んなはンね」

「そうやなア。寒中なら値はええが、春先になるとどうしても毛がぬけるし。しかしまアまア、これだけありゃ五円には売れるやろ」

「五円、五円。つまりなんだっしゃろあんた、五円ちゅう金さえありゃ、それでええでっしゃろ。よろし。ここでわたいに五円で売っとくなはれ。持って行くだけの手間」あんた、助かってよけいよろしやないか」

「……お前こんなもん買ってどないすんね」

「逃がしたりまんねがな、可哀想でんがな。今黒焼きになるちゅうもんを、みすみすあんた放っとけますか」

「わしもなにもええことしてるとは思わんが、そら殺生はしたいことないけどもお前、しゃアないさかいこんなことしてんねが…そうか。ほなまア、五円あんのかエ？」

「待っとくなはれ……五円おまへんわ」

「なかったらあけへんやないかイ」

「そこだんがな、なかったらあけへん」てそう邪険にいいなはんなあんた、持って行ったけどこない大きなって三円にしか売れなんだと思て二円で売っとくなはれ」

「二円ならあんのかエ」

「……二円おまへん」

「なかったらあけへん」

「そこだんがなあんた、そこだんがな。なかったらあけへんと邪険なこといいなはんな。二円おます、二円おます、わたいの……もうこれまけりだ、身上だ。ねエー、今日来たけども、獲物がなかって、あぶれて帰ったと思たら、二円でもよろしいやないかい。頼んまっさ、なア。逃がしとくなはれ頼んまっさ。わたいに売っとくなはれ」

「そらまアそうやや、わしかて殺生はしたいことないね。そら、来たかてなア、無かったと思て去にゃア、そら二円でもけっこうや。そうか。ようし。ようし。わかった。大きな声を出すな。お前が逃がしたろというんやったら二円で売ったろ、よう。二円をこっちへかせ。よし。とれ」

「売っとくなはるか、おおありがとう。かみへんか」

「何のかむかえ、お前が助けたるちゅウねン。なんのかんだりするかイ」

「よう持ってとおくなはれや。ウァーッ。よかったなアお前、もうちょっとのとこやったぞ。もうちょっとで黒焼きになるとこや。よかった、よかった、なア。助かった。もう大丈夫じゃ」

「何をしてンねやお前、早いこと逃がさんかイな」

「ヘッ」

「早いこと逃がさんかイな」

「早いこと逃がさんかイて、買うたら、買うたもんのもんやがな。これから黒焼き屋へ持って行って五円で売る」

「あかんでそんなことをしたら」

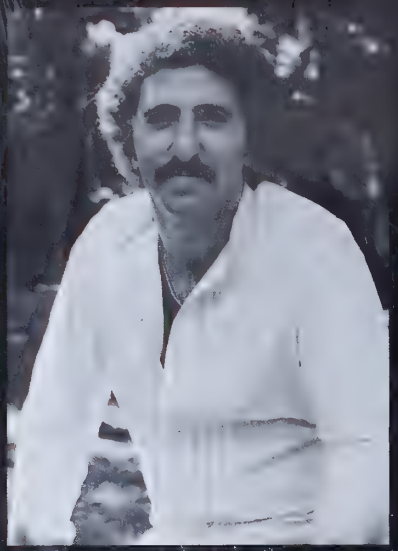
「ウソだんがな。冗談言うてまんねがな。ちょっとこういつに話がおまんねン。わかってます。わかってます。そんなわたいええかげんな男と違います。わかってます。逃がしてやります、大丈夫だア。おい、危いとこやったなア、ほんまに。エー、帰ったら子供がおるんねやろ。お前一人の身体やあれへんやないかい。しっかりせなあかんぞウ。俺が通りかかったさかいええようなもんの、もうちょっとであの男に黒焼きにされるとこやったンやぞ、なア。やア、けっこう。けっこう。ウーん。あア、そや。こいつに嬶を頼んだろ。こうなったら俺はどっからなといかないかンねや　あのな、あのな、わかってるかア　隣のな……あア、餌が欲しかったら家へ来いよ。俺はな、高津新地、百軒長屋ガタガタ裏に住んでる胴乱の安兵衛ちゅうねンむこうで胴乱の安さんの家はどこですかて聞いてくれたら、どきにわかる。家へ来い。お前とこが喰うぐらいの餌はいつでもやる。はいで今の話やけどな、隣のヘンチキの源助が、娘をもらいよったンや、夕べな。わいも惣に嬶が欲しなったンでな、一人世話してもらいたいねン。お前の友だちでも誰でもかめへんねや。なア、世話してもらいたい。ウーム。わいの言うてることわかってるのか、言うてること。エえ、なア……ノン、ソンちゅウたかてお前、ものが言えなんだら頼りないなア、ユーイ、逃がしたるわイ。さア。もう。ウカウカと出てきたらあかンぞ。わかったアるな。そーれ行けえ……あー、嬶しそうに逃げて行きよったア。アハッハ……アー。なんじゃかんじゃ云うて、嫁はんを捜しに来て二円損してンねやがな。また一文無しのカラッケツやなア。これ。明日からしばらく喰わんといんならんなア。ええわイ。また帰ってからのことや」

安兵衛、帰りかけますというと、今、助けてもろうた狐、何を思いましたか敲のかげから ポイと姿を現わしますというと、枯れ草を頭に乗せまして、キリッと一つ返りますというと、二十二、三のきれいな女に化けます。安兵衛のあとから追いかけて行って、押しかけ女房。安兵衛も、狐ということは知らずにそれも世帯を持ちます。子供が生まれます。男の子。童子という名前をつけまして、まことに丸々こえた元気のよい子供でございます。これと二年の間、まことに幸せに暮しましたが、フトしたことから狐ということが現われまして、もうここにはいられん。安兵衛の留守に寝ている子供にようく言いきかせまして、姿を消します。嬶子へ書き残しました歌一首。

「恋しくばたずね来てみよ南なる、天神山の森の中まで」

お芝居でやります葛屋道満大内鑑、葛の葉の子別れ。ある春の日のおはなしでございます。

東芝EMI
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Al Varon

SIDE ONE

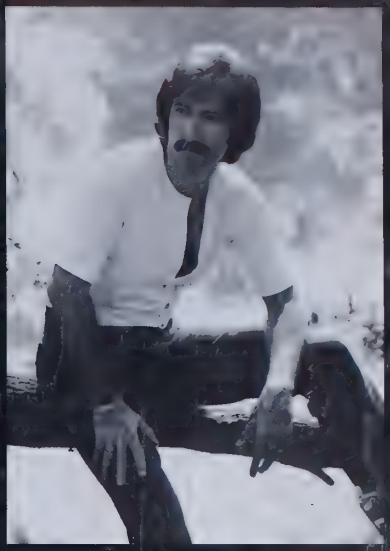
DAYBREAKS
A. VARON 2:30

ALL THE CHANCES
S. VARON 3:54

BETTER OFF WITHOUT ME
A. VARON 3:49

MOVE A LITTLE CLOSER
S. VARON 3:14

IT'S BEEN A LONG TIME
S. VARON 4:57



Sol Varon

SIDE TWO

I DO LOVE HER SO
A. VARON 4:04

DOWN TOO LONG
S. VARON 3:22

SHE'S YOUR LADY
A. VARON 3:39

LEAVIN' IN THE MORNIN'
A. VARON 2:55

I'M COMIN' HOME
S. VARON 3:59

PRODUCED BY AL & SOL VARON

SOL VARON
lead, harmony & background vocals
lead, rhythm & acoustic guitars

AL VARON
lead, harmony & background vocals
drums, rhythm guitar, percussion

SPECIAL THANKS TO

PHIL BREWER
piano, rhodes piano, korg
background vocals

TIM BOYNTON
bass

MIKE YORKE
flute and soprano sax

LARRY WARRILOW
guitar introduction on "Down Too Long"

JACK SIEGEL
tambourine

ALL SONGS ARRANGED BY
Sol Varon, Al Varon, and Phil Brewer

RECORDED & MIXED AT
In-Roads Studio Inc., Miami, Fla.

ENGINEER
Jan Eugenides

MIXING CONSULTANT
Larry Warrilow

MASTER LACQUER
Criteria Studios, Miami, Fla.

PHOTOGRAPHY
Dori Cruz

ART DIRECTION
Lynn Varon

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LP 214

PAS 6086
PARAMOUNT
RECORDS

JOEL KAYE
AND HIS
NEW YORK NEOPHONIC ORCHESTRA



$10

SIDE ONE

SAY (BMI) 3:37
PETTY GRIEVANCE (ASCAP) 3:10
2001 (ASCAP) 3:45
THE EUPHRATES (BMI) 6:16
I DON'T KNOW HOW TO LOVE HIM (ASCAP) 4:27

SIDE TWO

GOODBYE SWEET JANICE (ASCAP) 3:50
OFO (BMI) 5:26
MACARTHUR PARK (ASCAP) 5:32
SPINNING WHEEL (BMI) 3:18



Produced for Good Time People, Inc. by *Mirchin and Palmer*
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
Engineers: Mike Delugg, Eddy Trabanco and Alan Mirchin
Mixed and Mastered at Generation Sound, 1650 Broadway, N.Y.
All arrangements by Joel Kaye, except: "2001" arr. by Lew Delgatto,
"Ofo" arr. by Johnny Richards and "Spinning Wheel" arr. by Tommy Newsome
Photography: J. Clark Smith
Recorded live at Jimmy's, New York, N.Y.

+ NEW YORK NEOPHONIC +
Joel Kaye—Conductor and Arranger

REEDS
Dave Tofani—Alto, clarinet, flute
Billy Kerr—Tenor, clarinet, flute
Lew Delgatto—Tenor, piccolo, flute, alto flute, oboe
Larry Charles—Baritone sax, bass clarinet
Johnny Campo—Bass and baritone sax, contra-bass clarinet

TROMBONES
Garry Chamberlin—lead
Sam Burtis
Lew Kahn
Vinnie Fanuele
Dave Taylor

FRENCH HORNS
Peter Gordon—lead
Virginia Benz
Dave Jolley
Janet Donaruma
Bill Hamilton/Lloyd Rosevear

TRUMPETS
John Gatchell—lead
Bob Millikan
Tom Rheem
Dean Pratt (flugel horn)
John Eckert (flugel horn)

PIANO—Johnny Knapp
BASS—Joel Rolf
GUITAR—Jeff Layton
DRUMS—Barry Lazarowitz
CONGAS—Joe Daddiego
COPYIST—Keith Cooper

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STUMM 46





This album must be played at

45rpm

at maximum volume

I dedicate this album to my brothers & sisters, persons With Aids, who now live & die in fear.

SIDE ONE

1. Swing Low Sweet Chariot
2. Let's Not Chat About Despair
3. Double-Barrel Prayer
4. Birds of Death

SIDE TWO

5. You Must Be Certain of The Devil
6. Let My People Go
7. Maledictions
8. The Lord Is My Shepherd

Diamanda Galas: all vocals, Hammond organ, piano, synthesizers, & keyboard bass. Charlie Terstappen: drums. Kurt Schmidt: guitar on Double-Barrel Prayer & Birds of Death. Peter Zimmermann: percussion on Birds of Death. Thanks to Naut Humon for providing string samples on Let's Not Chat About Despair.

All music by Diamanda Galas (except Swing Low Sweet Chariot & Let My People Go (Go Down Moses)). All words except italicised excerpts below by Diamanda Galas: 1. excerpt from The Gloria Mass (in Double-Barrel Prayer) 2. excerpt from Psalms 58 & 59 of The Old Testament (on You Must Be Certain of The Devil)

Album produced by Gareth Jones & Diamanda Galas at Studio Hansa, Berlin 1987. Assistant engineering for drum recording by Pete Schmidt.

Consultation: Paul Kendall

Mastered by John Dent at The Exchange

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SWING LOW SWEET CHARIOT

Swing low, sweet chariot
coming for to carry me home

Swing low, sweet chariot
coming for to carry me home.

LET'S NOT CHAT ABOUT DESPAIR

You who speak of crowd control, of karma,
or the punishment of god.

Let's not chat about despair.

Do you fear the cages they are building in
Kentucky, Tenessee and Texas
while they're giving ten to forty years to find a cure?

Let's not chat about despair.

Do you pray each evening out of horror or of fear
to the savage God whose bloody hand
commands you now to die alone?

Let's not chat about despair.

Do you taste the presence of the living death
while the skeleton beneath your open window
waits with arms outstretched?

Let's not chat about despair.

Do you spend each night in waiting
for the devil's little angels' cries
to burn you in your sleep?

Let's not chat about despair.

Do you wait for miracles in small hotels
with Seconal and Compazine
or for a ticket to the house of death in Amsterdam?

Let's not chat about despair

Do you wait in prison for the dread of day
the office of the butcher comes to carry you away?

Let's not chat about despair.

Do you wait for saviors at the paradise to come
in laundry rooms, in toilets or in cadillacs?

Let's not chat about despair.

Are you crucified beneath the life machines
with a shank inside your neck
and a head which blossoms like a basketball?

Let's not chat about despair

Do you tremble at the timid steps
of crying, smiling faces who, in mourning,
now have come to say their last respects?

Let's not chat about despair.

In Kentucky Harry buys a pound of beer
to celebrate the death of Billy Smith, the queer,
whose mother still must hide his face in fear.

Let's not chat about despair.

You who mix the words of torture, suicide, and death
with scotch and soda at the bar,
you're all real decent people, aren't we,
and please's no time left for talk

Let's not chat about despair

PLEASE DON'T TALK ABOUT DESPAIR

DOUBLE-BARREL PRAYER

The dogs have come today
The dogs have come to stay
It's time to get your gun out
And drive the dogs away

They can smell your blood inside
It's too late to go and hide
The dogs are on their way
Prepare yourself today

Glory to God in the highest
and on earth peace to men of good will.

We praise thee; we bless thee;
we adore thee; we glorify thee.
We give thanks to thee for thy great glory.

O Lord God, Heavenly King.
God the Father Almighty.
O Lord, the only begotten son, Jesus Christ,
O Lord, Lamb of God, son of the Father.

The dogs know when you're sleeping
They know when you're awake
How fast your heart is beating,
So be ready, or not late

They'll drag you by the collar
And take you through the town
Your friends can help no longer
Once your ass is on the ground

Thou who takest away the sins of the world,
have mercy upon us and receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

For thou art holy,
Thou only art the Lord, thou only, Jesus Christ, art most high,
with the holy ghost in the glory of God the Father.

The dogs have come today
The dogs have come to stay
The dogs were due to pay
And this is what they

The trick to saying prayers
When the devil's in the air
Is to help god pull the trigger
On the dogs this judgement day

AMEN.

BIRDS OF DEATH

Comes the night
comes the cold
comes the face
of the one I love

I see the birds
between the rocks
the crows that know your name
and came on time

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

I see your eyes
we held your hands
what did you think about
until the angels came

Birds that love you know
what you know now
could have stopped them
from holding you down

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

Friends and lovers
the night draws near
your eyes don't fool her
who knows your fear

Birds of death
I've seen you all before
birds of love cry
"This is yours no more!"

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

What is the answer
to the voices of 10,000 days?
Your soul is now my destination
until the blackbirds come

YOU MUST BE CERTAIN OF THE DEVIL

Welcome welcome welcome
welcome to the Holy Day
brother brother brother
sister sister sister
you must be certain of the Devil on the Holy Day
You must be certain on the Holy Day

The flies are coming, mother
and the end of the day
the flies are coming, daddy
to steal my soul away
the flies are coming, sister
serve your brother while you may
welcome to the Holy Day
welcome to the Holy Day

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
because he's master of the game
You must be certain of the Devil
right now.

It's time to take sides
don't wait up for nobody
It's time to realize
there's no victim but the willing
It's time to recognize
No-one waits for the dead man
No-one but the Lord of the Flies
No-one but the Lord of the Flies

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
or you'll lose your aim
You must be certain of the Devil
right now.

Deliver me from mine enemies, O my God:
defend me from them that rise up against me.
Deliver me from the workers of iniquity, and
save me from bloody men.
Be not merciful to the wicked trans-
gressors: They run and prepare themselves
without my fault: awake to help me and behold:
They belch out with their mouth: swords are in
their lips: for who, say they, doth hear?
But thou, O Lord, shall laugh at them. The God
of my mercy shall let me see my desire upon
mine enemies.
And at evening let them return, and let them
make a noise like a dog, and go round about the
city. Let them walk up and down for meat, and
grudge if they be not satisfied.
***Because of* his strength will I wait upon thee: for**
God is my defense. Scatter them by thy power
and break their teeth, O God, in their mouth:
BREAK OUT THE GREAT TEETH OF THE
YOUNG LIONS, O LORD AND WHEN HE
BENDETH HIS BOW TO SHOOT HIS
ARROWS, LET THEM BE CUT IN PIECES!
Bring them down, O Lord, our shield.

(excerpts from Psalms 59 and 59 from The Old Testament)

You must be certain of the Devil
because he knows your name.
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
because he's certain of you.
You must be certain of the Devil
right now.

The good man is present on the Holy Day.
The good man is ready on the Holy Day.
The good man is steady on the Holy Day.
Welcome to the Holy Day.

The key to the city
is to the man who doesn't run
the key to the city
is to the man who takes a gun
they key to the city
is to the man who keeps his friend
and to the man who doesn't leave him till the end

The road to the city is paved in desolation
The road to the city is paved in tribulation
The road to the city is paved in desperation

Welcome to the Holy Day.

The road to the city is paved in resignation.
The road to the city is paved in desertion.

Welcome to the Holy Day
Welcome to the Holy Day.

LET MY PEOPLE GO

The Devil has designed my death
and he's waiting to be sure
that plenty of his black sheep die
before he finds a cure.

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

The firm hand of the Devil now
is rocking me to sleep
I force my blind eyes open, Lord
But I'm sinking in the deep

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

I go to sleep each evening now
dreaming of the grave
but see the friends I used to know
calling out my name.

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine.

O Lord Jesus, here's the news from those below:
The eight legs of the devil will not let my people go

MALEDICTION

The arms that you cut off that Sunday night
of the young man who ran screaming through the street,
streaming blood in trails of terror,
are the arms that point me to my door,
which forsaken by the blood of Jesus,
invites the Devil, who now waits for me outside.

The arms that you cut off that Sunday night
are the arms that point me to the red eyes
of the pentecostal killers and the black eyes
or the roman catholic killers and the blue eyes
of the pinhead skinhead killers,
and the dirty angel does his target practice night and day,
making ready now to steal my soul away.

The arms that you cut off that Sunday night
are the arms that wait between my T.V. and my gun,
while the winks and smiles of singing debutantes and eunuchs
whisper,
"We don't want you, Unclean, lying there in vomit, filth
and perspiration,
coming back with Jesus or with Elvis from the dead."

The arms that you cut off the body
of the screaming youngman
dance before my eyes the endless murder of my soul
which, taunted every hour by open windows,
has kept itself alive with prayer.
but not for miracles,
and not for heaven.
Just for silence
and for mercy
until the end.

The Lord is my shepherd: I shall not want.
He maketh me to lie down in green pastures: he
leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths
of righteousness for his name's sake.
Yea, though I walk through the valley of the sha-
dow of death, I will fear no evil: for thou art with
me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence
of mine enemies: thou annointest my head with
oil; my cup runneth over.
Surely goodness and mercy shall follow me all
the days of my life: and I will dwell in the house of
THE LORD for ever.

LISTEN, MAN.
IT MAY SOON BE TIME
FOR YOU TO GUARD A DYING MAN
UNTIL THE ANGELS COME.
LET'S NOT CHAT ABOUT DESPAIR.
BE YOU ARE A MAN (AND NOT A COWARD)
YOU WILL GRASP THE HAND OF HIM DENIED BY MERCY
UNTIL HIS BREATH BECOMES YOUR OWN.

marcia berman Sings malvina reynolds'

rabbits dance



and other songs for children.

LYRIC SHEET INSIDE
B/B RECORDS B/B 112
33 1/3 RPM Stereo

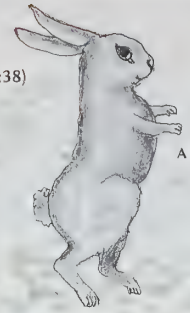
Side 1:

I Live In A City (2:30)
Johnny Built A House (2:08)
Place To Be (2:06)
You Can't Make A Turtle Come Out (1:38)
Artichokes (1:05)
Eight Candles (2:20)
Jenny Fell Down (1:22)
Morningtown Ride (2:31)

MARCIA BERMAN SINGS MALVINA REYNOLDS'

rabbits dance

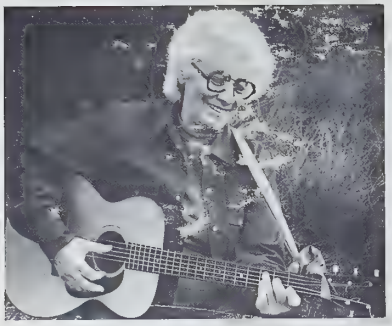
AND OTHER SONGS FOR CHILDREN





Side 2:

Magic Penny (2:48)
Move Over (1:06)
Rabbits Dance (2:10)
In The Dancing (3:00)
Mommy's Girl (1:42)
In Bethlehem (2:50)
The Pets (1:40)



Malvina Reynolds (1900-1978)

Malvina Reynolds is probably best remembered for her spoof on American life, "Little Boxes." She always said that getting the expression "ticky-tacky" into the dictionary was one of her proudest accomplishments – it was indeed a rare feat. But she was also one of the most prolific song writers in our history and managed to achieve her own special niche in the world of creative artistry. She had a Ph.D. in English (from the University of California, Berkeley) but taught only briefly, preferring other outlets for her message. Although she was not a folksinger, she knew folk tradition very well and was able to build her own repertoire on incidents and issues which in former times would have provided the material for ballads and broadsides. But most important to her was the idea of equality and opportunity for all. And she felt that the best way to accomplish that was to give young people a repertoire of songs that would make them proud to be members of the human race. Because Marcia Berman takes the same approach, Malvina delighted in supplying her with songs and information. There is, for my money, no better combination than Malvina Reynolds and Marcia Berman. And no one would have been happier about this record than Malvina herself

Gene Bluestein
California State University
Fresno

This album is dedicated to Malvina Reynolds and to the Women's International League for Peace and Freedom

Credits:

All songs, words and music by Malvina Reynolds.
Record Production: Marcia Berman & John Bucchino
Musical Direction: John Bucchino
Lead Vocals: Marcia Berman
Instrumental & Vocal Arrangements: John Bucchino
Musicians: John Bucchino-*Piano, Synthesizer* (Yamaha DX-7)
Percussion
Miriam Cutler-*Clarinet*
Kazu Matsui-*Shakuhachi*
Dave Zeitlin-*Guitar*
Additional harmony vocals:
Magic Penny (Uncle Ruthie Buell)
In The Dancing (John B., Miriam Cutler, Carol Merrill)
In Bethlehem (John B., Carol M.)
Eight Candles (John B., Carol M.)
Morningtown Ride (John B., Dave Zeitlin)
***CAMAL Chorus:** Peter Alsop, Uncle Ruthie Buell, Dan Crow, Miriam Cutler, Mallory Pearce, J.P. Nightingale (John & Pam Wood), Patty Zeitlin
Art Direction: Jan Steward
Cover Illustration: Jan Steward
Copy: Julie Troup
Photo of Marcia: Stefan Merken
Photo of Malvina: Phiz Mezey
Engineer: Don Holden
Recorded: at HM Recording Studio, Los Angeles, CA
Production Coordinator: Takeda Record Service
Mastered: Richard Simpson

Special Thanks to Serge Hovey
and to the children of the John Adams Child Development Center in Santa Monica, The Bluestein Family, Ruth Burnstein, Children's Book and Music Center, Marv Grayson, Rose Honda, Esther Hovey, Janice Hubbard, James Pearce, Peter Pearce, Miriam Sherman and Docia Zavikovsky

***CAMAL** – Children's Artists Making A Living

All songs © Copyright Schroder Music Co. (ASCAP) except for *Morningtown Ride* ©Copyright 1957-1962 Amadeo-Brio, *Move Over*© Copyright 1954-1962 Amadeo-Brio and *Magic Penny* © Copyright 1955 Northern Music Co.

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Distributed by: B/B Records
570 N. Arden Blvd., L.A. CA 90004
(213) 460-4387



Marcia Berman

It would be hard to imagine a nursery school that didn't have several of Marcia Berman's albums in frequent use. She has recorded ten albums for children during thirty creative years. Singer, songwriter and teacher, her songs speak directly to the emotions of children, helping young people to express and accept their feelings.

Marcia is a graduate of the University of California and is a former kindergarten and elementary school teacher. She first met the legendary Malvina Reynolds in 1955 and for many years they shared their love of folk songs and children's music. That rich association now finds a delightful expression in this album, the most recent in Marcia Berman's distinguished musical career.

OTHER ALBUMS BY MARCIA BERMAN:

Cloud Journeys, Dance-A-Story, Sing-A-Song
(B/B Records) with Anne L. Barlin

Won't You Be My Friend, I'm Not Small, Spin Spider Spin, Everybody Cries Sometimes,
(Educational Activities, Inc.) with Patty Zeitlin

Rainy Day Songs Rainy Day Dances
(Educational Activities, Inc.) with Patty Zeitlin and Anne L. Barlin

Activity Songs For Kids – Songs By Marcia Berman
(Folkways Scholastic Records)

Winter Concert



LIVE FROM

RHAM HIGH SCHOOL

Hebron, Conn.

Symphonic Band - Dance Band - Mixed Chorus - Girls Chorus

RHAM HIGH SCHOOL WINTER CONCERT

LIVE FROM THE

RHAM HIGH GYMNASIUM

DECEMBER 18, 1966

FEATURING THE

SYMPHONIC BAND MIXED CHORUS

DANCE BAND GIRLS CHORUS

UNDER THE DIRECTION OF

Mr. Robert Clowes and Miss Beverly Gauthier

SIDE I

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

1. SCYTHIAN OVERTURE — Richard Walker
2. CONVERSATION FOR CORNET — Clare Grundman
   Robert Price-Trumpet Solo
3. THE WESTMINSTER WALTZ — Farnon-Osterling
4. THE GALLANT MEN — John Cacavas

MIXED CHORUS - Miss Beverly Gauthier - Director

5. MARY AND THE CHILD — Louise Grant
6. I WONDER AS I WANDER — Appalachian Carol
   Patricia Porter-Soprano Solo
7. LET THE HEAVENS BE GLAD — C. Alexander Peloquin
   Cynthia Raymond-Alto Solo

SIDE II

DANCE BAND - Mr. Robert Clowes - Director

1. TEQUILA — Rio-Mclin
   Cynthia Malecky-Tenor Sax Solo
2. WIPE OUT — The Surfaris-Warrington
   David Price-Drum Solo

GIRLS CHORUS - Miss Beverly Gauthier - Director

3. THE NATIVITY — Miklos Rozsa
   Victoria Young-Soprano Solo
4. LULLABY FOR CHRISTMAS EVE — King-Webster
5. SLEIGH RIDE — Anderson-Parish
   Cynthia Raymond-Bells

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

6. DAYS OF GLORY — John Cacavas
7. OF FESTIVE BELLS AND ANCIENT KINGS — Charles R. Spinney
8. HOSTS OF FREEDOM - March — K. L. King

SYMPHONIC BAND MEMBERS

PICCOLO

Sherry Brunell

FLUTES

1st Bonnie Brunell
Karen Musler
2nd Deborah Wythe
Mary Belden

CLARINETS

1st Karen Berk
Susan Drew
Rebecca Donahue
2nd Patricia Berglund
Joyce Pomprowicz
Guy Nicolo
David Vaughan
3rd Thomas Kasyan
Pricilla Lippincott
Rosemarie Bonneau
Beverly Hill
Michael Mailhot
John Plante

BASS CLARINETS

David Moe
Gail Ransom

ALTO SAXOPHONE

1st George Hopkins
2nd Robert Agnew

TENOR SAXOPHONE

Errol Boober

BARITONE SAXOPHONE

Lee Pallas

TRUMPETS

1st Robert Price
Frank Rival
2nd Henry Dombrowski
Richard Osborne
3rd Douglas Gould
Gary Muisner

FRENCH HORNS

1st Dawn Price
2nd John McGuire
3rd Linda Reid
4th Deborah Kinney

TROMBONES

1st Gary Stebbins
2nd Kathleen Horton
3rd David Andrade

BARITONES

Robert Shofner
George Temple

SOUSAPHONE

Raymond Brunell

PERCUSSION

Nancy Denoncourt
Cynthia Malecky
David Price
Delton Dunnack

STRING BASS

John Zimmer

TYMPANI

Cynthia Raymond

BELLS

Pamela Law

DANCE BAND MEMBERS

SAXOPHONES

1st Alto Cynthia Raymond
2nd Tenor Cynthia Malecky
3rd Alto George Hopkins
4th Tenor Errol Boober
Baritone Lee Pallas

TRUMPETS

1st Robert Price
2nd Frank Rival
3rd Henry Dombrowski
4th Dawn Price

TROMBONES

1st Gary Stebbins
2nd Robert Shofner
3rd Kathleen Horton
4th Steven McGuire

RHYTHM

Piano - Douglas Gould
String Bass - John Zimmer
Drums - David Price

GIRLS CHORUS MEMBERS

SOPRANO I

Horton, Kathy
Lloyd, Pamela
Marquis, Paulette
Porter, Patricia
Price, Dawn
Ratti, Patsy
Verona, Lynn
Young, Vicky

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora-Lee
Packard, Carol
Palmer, Rachel

ALTO

Anderson, Kathleen
Horton, Debbie
McBride, Barbara
Mott, April
Packard, Janis
Raymond, Cynthia
Wythe, Debbie

MIXED CHORUS MEMBERS

SOPRANO I

Attardo, Donna
Billiel, Laurie
Campbell, Barbara
Donahue, Charlene
Horton, Kathy
Ives, Barbara
Lloyd, Pamela
MacDonald, Caren
Marquis, Paulette
Perham, Roxanne
Palliardi, Frank
Porter, Patricia
Price, Dawn
Ratte, Patsy
Saglio, Joan
Verona, Lynn
Wazer, Joan

BASS

Canny, Mike
Price, Bob
Rival, Frank

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora Lee
Packard, Carol
Palmer, Rachel

ALTO

Horton, Debbie
Johnson, Denise
McBride, Barbara
Packard, Janis
Raymond, Cynthia

TENOR

Allen, Bob
Devine, Pat
Mott, April
Temple, George

RHAM BAND COUNCIL

President - Robert Price
Vice President - Nancy Demoncourt
Secretary - Karen Berk
Treasurer - Raymond Brunell

CHORUS OFFICERS

President - Patricia Devine
Vice President - Marilyn Ellis
Secretary - April Mott
Librarian - Charlene Donahue
Publicity - Sherryl Brunell

RECORDING ENGINEER - Robert Haight

MONTILLA

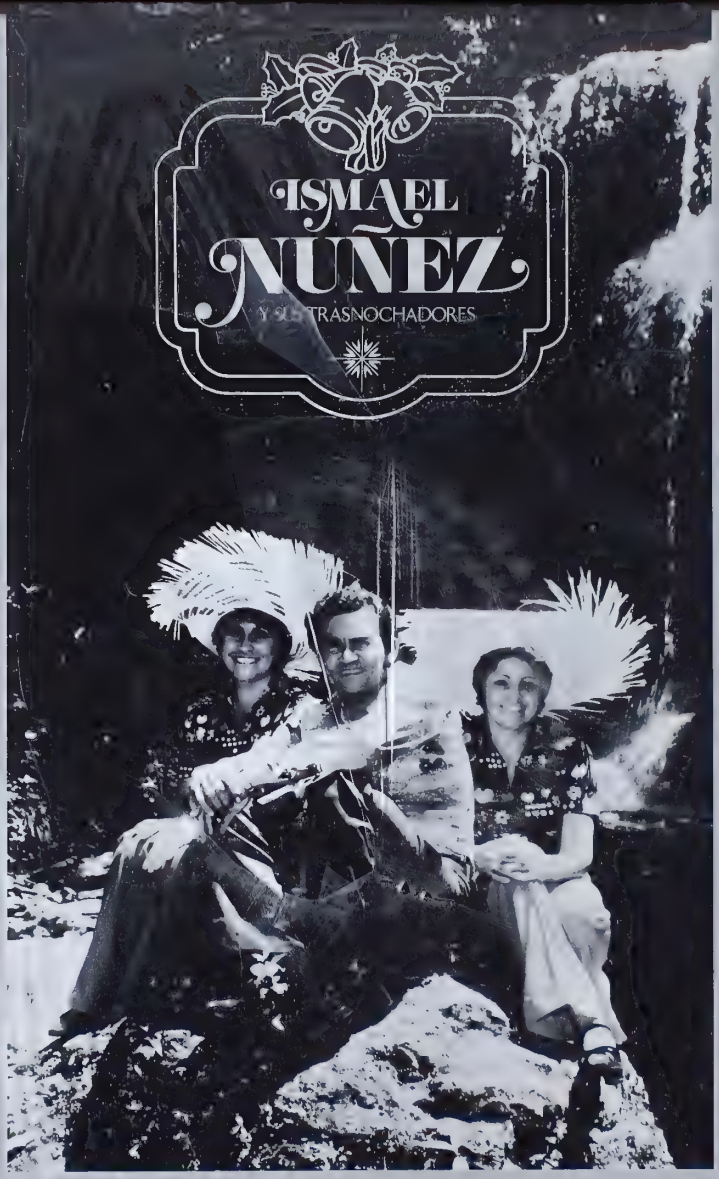
FM-276 STEREO

ISMAEL NUÑEZ

Y SUS TRASNOCHADORES



Mañanita Un Regalo • Sube Nene Sube
La Cama Chea • Nuestras Tradiciones
Y Otros Exitos



Lado A

1. **SUBE NENE, SUBE**-Trulla
(Cheo Pérez)
2. **ME DEJAS, NO SE POR QUE**-Trulla
(Ismael Núñez Pratts)
3. **CAMPANAS DE NAVIDAD**
(Ismael Núñez Pratts)
4. **EL SER QUE SE ADORA**-Trulla
(Carmelo Cruz)
5. **MANDAME UN RETRATO**-Guaracha
(Daniel Pérez)
6. **SANTA CLAUS**-Guaracha
(William Rivera)

Juan Ruiz (El Lareñzo): Cuatro
Willy Infante: Guitarra
Caco Fernández: Bajo
José Pagán: Güiro
Pellín: Bongo

Lado B

1. **EN LOS ESTADOS UNIDOS**-Guaracha
(Fidel Pérez)
2. **TENGO QUE OLVIDARTE**-Trulla
(Carmelo Cruz)
3. **CONSEJO NAVIDEÑO**-Guaracha
(Wito Jiménez)
4. **LA NOCHE BUENA MODERNA**-Guaracha
(Angel Alemán)
5. **PA LA CAMA, CHEO**-Trulla
(Cheo Pérez)
6. **NUESTRAS TRADICIONES**-Trulla
(William Rivera)

Coro: Carmita, Lina, Wito, Raul

Canta: Ismael Nunez

MONTILLA
FM-276 STEREO

MADE IN U.S.A. © 1975
SPANISH WORLD RECORDS, INC.
151 WEST 14TH ST., N.Y.C.

ISMAEL NUÑEZ Y SUS TRASNOCHADORES

Waldemar Kocon



SUCH IS LIFE

TAKIE • ŻYCIE

«...It is my sincerest wish to see Your talent grow in the western hemisphere. I also wish that, not forgetting Warsaw, Your words and the essence of Your songs might fortify Polish hearts in the name of our Polish unity...»

With these words Joseph Cardinal Glemp, the Primate of Poland, greeted Waldemar Kocoń in 1982.

Waldemar Kocoń, the well - known and respected Polish author and artist, has been living permanenty in the United States since 1981. With a strong, rich and colorful voice he is able to express the Poles' pain and anger, their love, and hope. His graphic and emotional interpretation moves and carries away both Polish and non - Polish audiences.

While on concert tours in major cities of the United States, Australia and Canada, Kocoń is always greeted with the greatest recognition, which he fully deserves. Invited by leading Polish organizations, his plans call for visiting major Polish communities throughout the world.

In a song, which constitutes a brief artistic form, Waldemar Kocoń tells the history of a nation, depicts the division of the immigrant's soul torn between two worlds - the crisis and pain of being torn between the country of residence which welcomed him, and the mother - country, the love for which he can never give-up.

Roman Puciński

TAKIE ŻYCIE

SUCH IS LIFE

Waldemar Kocoń

SIDE A

NAUCZONO MNIE JAK ŻYĆ (I WAS TAUGHT HOW TO LIVE) W. Kocoń/ W Kocoń	3:08
DLA CIEBIE POLSKO (FOR YOU POLAND) W Kocoń/ W Kocoń	4:20
JAKIM PRAWEM? (BY WHAT RIGHT?) W Kocoń/ W Kocoń	4:00
OSTATNIE KAZANIE (THE LAST SERMON) W Kocoń/ W Kocoń UTWÓR POŚWIĘCONY PAMIĘCI KS. J. POPIELUSZKI	4:50
KRÓLOWO JASNOŚCI (O, QUEEN OF BRIGHTNESS) W Kocoń/ W Kocoń	4:10

SIDE B

TAKIE ŻYCIE (SUCH IS LIFE) W Kocoń/ W Kocoń	3:55
NIE NARZEKAJ (DON'T COMPLAIN) W Kocoń/ W Kocoń	3:36
THE GREATEST PERFORMANCE OF MY LIFE (NAJWIĘKSZE PRZEDSTAWIENIE MEGO ŻYCIA) Sandro - Anderle / R/ J. Allen A.S.C.A.P.	3:48
ESA TRISTE GUITARRA (THAT SAD GUITAR) (SMUTNA GITARA) M. Alejandro/ A Magdalena A.S.C.A.P.	4:42
WIELKI TARG (THE GREATEST BAZAAR) WL Korcz/ W Mlynarski A.S.C.A.P.	4:02

ALL ARRANGEMENTS, KEYBOARD AND DRUM PROGRAMMING BY
JANUSZ PIĄTKOWSKI





sound impressions inc.
110 river rd. • des plaines, il 60016 • 297-4360

INTERTONE 102

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WALDEMAR KOCON

Guitars by Dan Soto. Recorded and mixed by John Nevin. Assistant Engineer Kathy Yore. Mastered by Ron Lewter.
Photography by Waldemar Kowal and Tom Panenko. Art Cover: Kowal Design Studio.

1986 MADE IN USA

WALDEMAR KOCOŃ



«...Życzę Panu, aby Jego talent owocował na drugiej półkuli, aby pamiętając o Warszawie słowem swoim i treścią swojej pieśni krzepił Pan polskie serca w imię naszej, Polaków jedności...» Tymi słowami zwrócił się do W Koconia w 1982 roku, w jednym ze swych listów Prymas Polski, Kardynał Józef Glemp.

Waldemar Kocoń znany i ceniony wykonawca od 1981 roku mieszka na stałe w USA.

Obdarzony silnym, bogatym w najróżniejsze odcienie głosem W. Kocoń - wyraża naprzemian Polaków ból i gniew, ich miłość i nadzieję.

Szalenie sugestywny sposób interpretacji, z jednej strony wyraźnie emocjonalny, z drugiej artystycznie z perfekcją wyważony sprawia, iż W. Kocoń - łatwo porywa publiczność.

Odsłaniając kulisy emigracyjnej duszy ujawnia tej duszy rozdarcie między dwoma światami. Rozdarcie między krajem obecnego przebywania, który podaje przyjazną dłoń milionom emigrantów, a ojczyzną - matką z miłości, do której wyleczyć się nie sposób. Koncertując w największych miastach Ameryki, Australii, Kanady (artysta zapraszany przez liczące się organizacje polskie ma w planie odwiedzić największe ośrodki polonijne na całym świecie) W. Kocoń spotyka się z największym uznaniem, uznaniem na które w pełni zasługuje.

Roman Puciński


CHEECH
AND
CHONG


Here we are in the seventies. Vietnam, racial unrest, disagreeable dope laws. The release of the Pentagon Black Diaries, etc. So in light of the current Funny World Situation we've in mind with our distinct longing for laughter in the face of disaster, may we offer you one Hard Rock Comedy of one Chicano (Cheech) and one Chinese (Chong) in hopes that laughing with tears in the eyes does not become the national pastime.
Cheech and Chong
SP 77019
Distributed by A&M Records, Inc., P.O. Box 782, Beverly Hills, California 90213
SIDE ONE / 1. Blind Melon Chitlin' 4:29 / 2. Wink Dinkerson 2:07 / 3. Acapulco Gold Filters 2:49 / 4. Vietnam 3:08 / 5. Trippin' In Court 5:57
SIDE TWO 1. Dave 1:34 / 2. Emergency Ward 3:30 / 3. Welcome to Mexico 2:49 / 4. Tijuana Bound / Live at the Vatican 7:50 / 5. Cruisin' with Pedro de Pacas 5:56 / 6. Waiting for Dave 5:03
Produced by Lou Adler / Engineer: Norman Kinney / Art Direction: Roland Young / Illustration: Joe Garnett / Album Design: Chuck Beeson / Photography: Jim McCrary
ODE RECORDS INC.
Material written and performed by Cheech and Chong. Published by Indie Music Inc.

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50's

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

Side One

1. Civil Defense (No Talking) 3:07
2. Public Schools 1:56
3. School Lunch 1:50
4. The Sex Impulse 4:00
5. "Fabulous 50's" 2:45
6. Substitute School Teacher 2:00
7. Starting Your Car :53
8. F.M. Disc Jockey 2:59
9. New York City Animals 1:25
10. All Night Groceries 1:00
11. The Panhandler 1:18

Side Two

1. Public Service Commercials 1:35
2. My Little Margie 1:43

Comercials:

3. Kraft :39
4. Peg Bracken :26
5. Flentol 1:16
6. Raid 1:08
7. Shell and Amoco 1:56
8. Our Gang 3:40
9. Musical Instruments 1:55

Athletics:

10. Yankee Junior 1:35
11. Ballplayers Talk :56
12. Halftime Shows 2:43
13. Words 1:36
14. The Foreigner :23
15. Childhood Myth 1:03
16. Middle Class Educated Blues 3:16
17. School Assembly 2:38
18. James Abram Garfield 1:04

DISTRIBUTED BY BUDDAH RECORDS

BRUT

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50's

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

This is the Robert Klein radio album. It is almost identical to the regular commercial version, what we have done is edit, or bleep out any words that we felt might not be playable on your radio station.

We have also banded the tracks to facilitate easy cueing. We feel that Robert's humor has a broad appeal that can be adapted to any style or format of radio programming. Hopefully, this radio version will make your job easier.

We hope you will, however, have the time to listen to the regular album first. Once familiar with the material you, of course, are the best judge of what is suitable for your audience.

Thank you & Enjoy

Neil Bogart

Co-President
The Buddah Group

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JIMINEZ, J

KL-1304 JOSE JIMENEZ TALKS TO TEENAGERS • STARRING BILL DANA

JOSE JIMENEZ
TALKS TO TEENAGERS OF ALL AGES
and WHUS

KAPP



MONO KL-1304

JOSE JIMENEZ TALKS TO TEENAGERS (OF ALL AGES) STARRING BILL DANA FEATURING THE LOVELY DON HINKLEY

JIMINEZ_2

KAPP

KL-1304

SIDE 1

THE CHEERLEADER
3:05

THE VOCATIONAL GUIDANCE COUNSELOR
3:39

THE ETIQUETTE EXPERT
10:17

SIDE 2

THE BASEBALL STAR
2:58

TEENAGE PROBLEMS
2:15

THE HISTORY LESSON—CHRISTOPHER COLUMBUS
3:16

THE MARRIAGE COUNSELOR
2:23

ANOTHER HISTORY LESSON—GEORGE WASHINGTON
2:10

MY ALMA MATER
4:10

All material written by Bill Dana, Bill Persky and Sam Denoff, and published by Bill Dana Publishing Company, ASCAP.
Produced and edited by Mickey Kapp

WHUS

This album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly...thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

JUDY SEAL, my attractive and efficient secretary, who brought me coffee when I most needed it. **NAOMI BARNES,** my attractive and efficient housekeeper, who brought Judy Seal when she most needed it. **MARALYN TURNER,** my attractive and efficient friend who said certain things were funnier than others. **AL ROTHSTEIN,** who cooperated with us. **BRIDGET BARDOT,** who didn't. **EDWARD G. ROBINSON** for his great job in Little Caesar. **MACE NEUFELD, SHERWIN BASH, PAUL ROSEN,** who as my managers hung around a lot. **DAVID LICHT,** my business manager, who will write this off as a capital loss. **BILL LYON** and **HOWARD BRANDY,** my publicists who have made Lyon and Brandy household names. **THE EDITOR IN CHIEF OF LIFE MAGAZINE** for the cover story. It went like this: "there were these two covers..." **EMERSON COLLEGE** for the use of the cap and gown. **MIKE HOWARD'S LEADING MAN** for the Italian sweat shirt. **JACK ELLIOTT** and **BOBBI GERSHON** for getting married suddenly. **ELLIOT ALEXANDER** for his sage counsel re the stock market. **JEANE** and **CHARLES ANDREWS** for being good friends of Bill and Fay Harbach. And **NICK VANOFF** and **DWIGHT HEMION** for staying as sweet as they are. **BOB ARTHUR** who would have been involved if there was any music on this thing and his wife **MIKE** who has a funny name for a wife. **ALMA COGAN** who was out of town. **GEORGE SCRIMSHAW,** Quincy High School, 1942. **DR. IRVING NEWMAN,** who held back the news until after the recording session. **CY COLEMAN** for lending me his apartment a long time ago. **GENE WOOD** for telling me to go into show business anyway. **FABIAN** for his great impression of Sal Mineo and **SAL MINEO** for his great impression of Gene Krupa. **MORT SAHL** for the gift of his watch. **ABE LASTFOGEL** and **SAM WEISSBORD** for accepting their 10 percent graciously. **TOMMY JEFFERSON** for his really great declaration of independence. **LEONARD STERN** who said "I am Leonard Stern." **ANNA SANTORO** who understood me as a child. **GEORGE** and **ANTOINETTE SOLE** who were understanding about the rent. **TOM POSTON,** who moved out just in time. **KAI SODERMAN,** one of the really great singing insurance men. **NORMA SARGENT,** who knows Herb intimately. My mother **DENA SZATHMARY** who is maternal but nice. **AL, LEE, IRVING, MONICA, ARTHUR, JANE, ROBERT, HELEN, SAM, FANNY, DEBBY, SUSIE, ELLIOT, SID, VERA, BRUCE, JOHN, RUTH, BOB, KAREN, IRENE, ELIZABETH, MY FAT AUNT ETA, UNCLE LOUIS, AUNTIE MARION, UNCLE SID, AUNT SADIE** and **AUNT BESSIE** for being affectionate relatives. **ENRICO** and **SUZI BANDUCCI,** for free drinks at the Hungry i. **TONY** and **ACELA WINSTON** for the use of their yacht, **TONY** and **FRANCESSCA CORTESE** for the use of their Dramamine. **ANDY** and **CLAUDINE WILLIAMS** for getting married so suddenly. **BILL** and **EVY HALL** for being Bill and Evy Hall. And **FRANK SINATRA** who I always like to be associated with in print."

Additional material by CHRISTOPHER COLUMBUS **of Chriscol Productions and** GEORGE WASHINGTON **of Geo-Marth Enterprises.**

BILL DANA

Like I always say, this album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly... thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

ROZ SCHRANK, my wonderful secretary who blushed at some of the things we edited out. **RUTH** and **DAVE,** who have been like parents to me. **DON VAN GORDEN,** for the use of his splicing tape. **LYDIA SARASOHN,** who does swell label copy. **JIMMY VAN HEUSEN,** for returning my lighter to Ruth and Dave. **GEM RAZOR BLADES,** for the single-edge ones that really work on tape. **JACK BEEKMAN, LARRY FELDMAN** and **CHARLIE OHLSTEIN,** for their company at the pool. (Their company has since gone public.) **"TWO GUYS FROM UCLA"** who allowed me to smoke in the No Smoking area backstage. **GIL FRIESEN,** for booking **THE HALL. WILLIAM HALL,** for booking Gil Friesen. **DR. CALIGARI,** for the use of his cabinet. **GENGHIS KHAN** and his stepson **SAMMY,** who wrote; but I didn't answer. **GEORGE HARTSTONE** and **NORM GOODWIN,** for showing up at the session. **HARRY ROSEN** and **BOB CHATTON,** for not showing up. **ESTHER WILLIAMS,** for racing me out to the raft. **JACK** and **BOBBI ELLIOTT,** for their November baby. My wife **BETTS** and the kids, **PETEY, LAURIE** and **BUTT,** for allowing me to go to the Coast alone. **ANITA EKBERG** and **RITA HAYWORTH,** for allowing me. **THE 7 ASTRONAUTS,** who gave "the kid" the guts to go on. **DOTTY** and **ED,** for understanding. **GENE ARMOND,** for the brilliant promotion job he will do on this record. **PHIL, MACEY** and **MOISH,** for laughing even before we edited. **MORTY MILLER,** our brilliant attorney for finding the loopholes. **GENTREE CLOTHIERS,** for sewing up the loopholes. **THE 8 GUYS,** who guarded Room 346 in a certain hotel. **ERIC VON STROHEIM,** for his magnificent work in "Five Graves To Cairo." **IRWIN FINK,** who isn't a..."**LANKY" LINSTROT** and **BOB EASTMAN,** the recording engineers, who did all those nice technical things so good. **TOMMY MITCHELL,** for the cover photo and the gin and tonic. **SANDY, HARVEY, JOE, JIM, REGGIE** and "all the gang" down in Tijuana. **GRANT ELLERBECK,** for finishing the recording console in time. **RED SKELTON,** for making me cry at a parade. **MR.** and **MRS. SZATHMARY** for their son, Bill."

MICKEY KAPP

THE COSMIC COMEDY OF CHRIS RUSH

FIRST RUSH

SIDE ONE

EVEN NICE PEOPLE GET TV
Funk
Puerto Rican Wagon Train
Howdy Doody

CA-CA-AH-AH-DOODY-POO-POO

GRASS
Munchie Monster
The Dealer Man
El Exigente
Lawrence Talbot Turns On
Filtered Prunes

SCIENCE FICTION
U F O.
Alien Meets the Wino
Star Trek
Getting High in the Future

SIDE TWO

JESUS IN A DOPE BUST

SISTER JOHN DAMIAN'S VIRGIN SCHOOL

GOLDEN ZITS OF THE FIFTIES

MIND FARTS

NAKED APE

BLACULA MEETS TAR BABY

ABIE'S MAGIC HAT

All material written by
CHRIS RUSH

Published by
LANDRUSH PRODUCTIONS INC., BMI

RECORDED LIVE AT
MAGNAGRAPHICS
STUDIO, N.Y.C.

Produced by
ALLAN LANDON
& MICHAEL CUSCUNA

Recording and editing engineer—BOB PREWITT
Assistant engineers—JOHANNA PREWITT, DAVID KUNTZ
& GEORGE LACCORN
Special thanks to PAUL GORGONE, RICHARD SKIDMORE,
LINDA MEYER & BOB WARNER
Management—LANDRUSH PRODUCTIONS INC.
Art Direction—THOMAS HACHTMAN
Photography—MICHAEL SULLIVAN



STEREO
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Earth ELPS-1003

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EARTH ELPS-1003

"I Am Curious" (jewish)



SAM MOSS

From a city known for its sports, comes the greatest sport ever, Sam Moss . . . Baltimore's own super salesman of appliances and home improvements. He's warm, he's human, he's honest and he's funny! In this one great album, there's enough material to supply a dozen comics . . . and you can be sure it will. Never mind, the hilarious creativity of Sam Moss will keep right on spinning out new tales, new comments on the human situation as seen through his penetrating, wildly roving eye.

The tales told by Sam reflect the universal appeal of timeless Jewish humor. You don't have to be Jewish to understand every nuance without an interpreter, the humor comes through loud and clear in any language.

An hour with Sam Moss is a mind-shaking event. If you don't become addicted to his potent brand of humor, try his fantastic chicken and matzo ball soup!

notes by JACK LUSKIN

Born 50 years ago in East Baltimore, then the teeming center of Baltimore's Jewish community, Sam Moss was nurtured on authentic Jewish humor.

Sam grew up in the bi-lingual "old country" atmosphere that gives authenticity to his performance. Well known in the city of his birth as "salesman extraordinaire," the Appliance and Home Improvement industries have long enjoyed Sam's rollicking, spontaneous humor. In demand as an impromptu entertainer at dinner parties, Bar Mitzvahs and weddings. With this album Sam Moss makes his professional debut.

Sam still makes his home in Baltimore with his loving, adorable wife, Rose, affectionately called Rayzel, his sons, Billy, and Franklin, and adoring daughter, Ivy.

SIDE ONE	
Painting	:35
Hormones	3:55
Toilet Seat Cover	2:57
Noodle Soup	4:00
Vietnam	1:02
Plumber And The Parrot	2:30

SIDE TWO	
Rabbi And The House	3:25
The Examination	:50
Tunnels	4:55
Prostrate	1:55
Nijensky	3:06
Long Island Duck	2:12
Legitimate Theatre	3:30

Arranged, Conceived & Produced by: **JACK LUSKIN**

A Motzah Ball Production

Manufactured by Earth Records, 322 West 48th Street, New York, N.Y. 10019

Printed In U.S.A

Ramparts editor

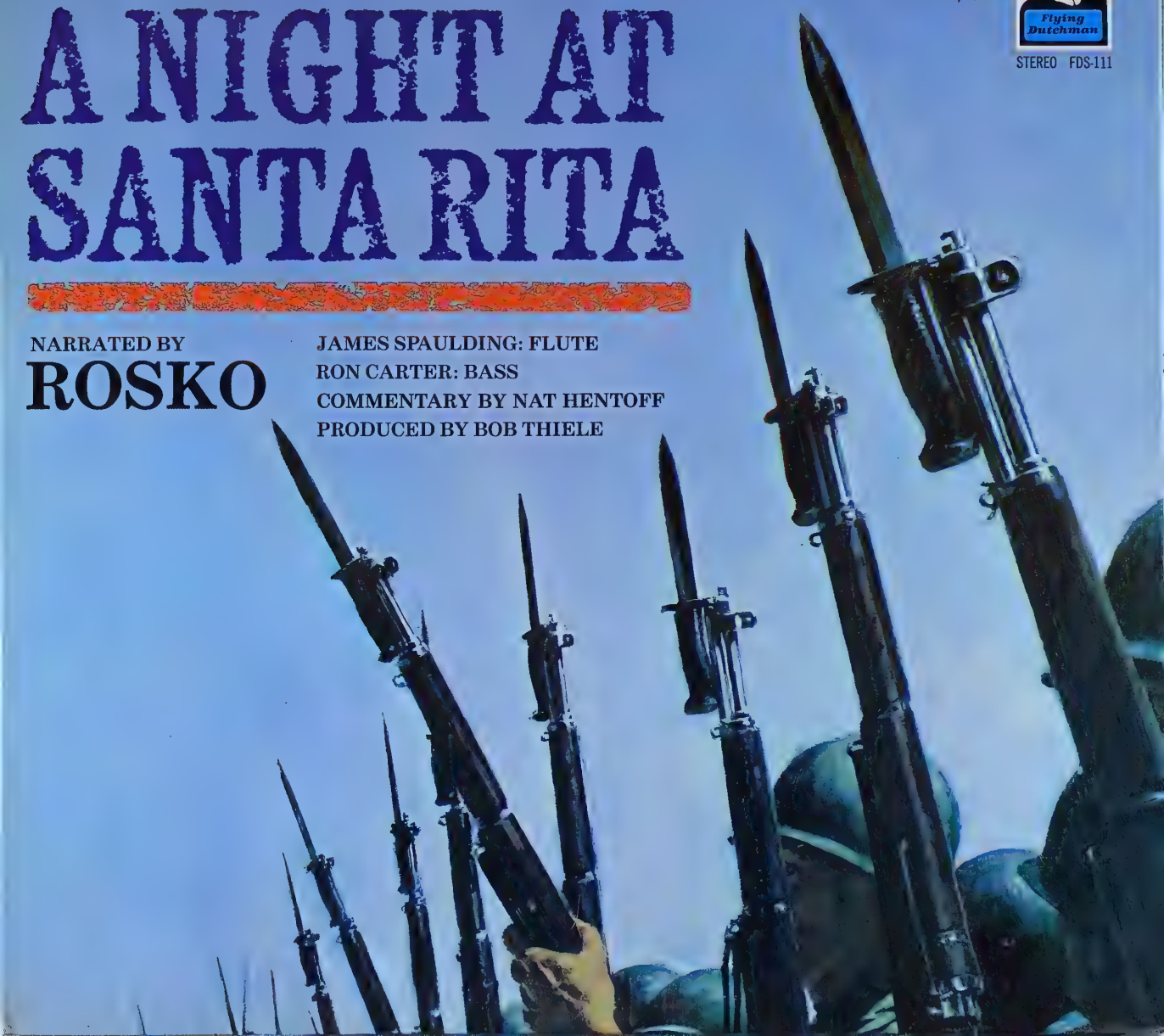
ROBERT SCHEER'S

A NIGHT AT SANTA RITA

NARRATED BY

ROSKO

JAMES SPAULDING: FLUTE
RON CARTER: BASS
COMMENTARY BY NAT HENTOFF
PRODUCED BY BOB THIELE



Flying Dutchman
STEREO FDS-111

Flying Dutchman

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E. B.



E. B.



J. B.



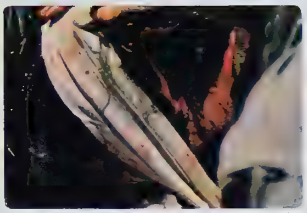
J. B.



E. B.



J. B.



J. B.



E. B.

ENGINEER: GENE THOMPSON
COVER PAINTING: VICTOR KALIN
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BUGALU PARTY

THE LIVELY ONES

MGM
RECORDS

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Never before has any dance or music trend created so much attention for both dancers and musicians as the BUGALU. It is a Happening. The dancer and musician come into a new realm of consciousness and freedom that brings alive individual expression. As individuals, we all seek individuality in our expression instead of likeness to others. That is where the BUGALU is at: A musical form that extends beyond the areas of music and dance to a total social consciousness. □ There is life and feeling, commonly called soul, on these tracks. THE LIVELY ONES have done something unique that represents an evolution out of contemporary sounds. A combination of rhythm and blues soul-rock, that has already caused quite a stir among listening and dancing audiences. □ And there is much, much, more to come from the BUGALU movement... □ Stuart Arrow.

Not for Editing

THE LIVELY ONES



SIDE I:

1. Bugalu Movement 2:10
2. Working In The Coal Mine 3:21
3. Knock On Wood 3:55
4. She Moved Me 2:23
5. In The Midnight Hour 3:12
6. We Got A Thing That's In The Groove 4:00

SIDE II:

1. You Are My Sunshine 2:45
2. 634-5789 ..... 2:45
3. Take It While You Can 2:37
4. I Got You (I Feel Good) 2:12
5. Hold On, I'm Coming 3:55

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Cover Design: Michael Malatak / Cover Photo: Mark Gottlieb / All Compositions BMI

MGM RECORDS

Bugalu

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SONGS AND INSTRUMENTS OF NORTHERN INDIA

RECORDED IN INDIA



SRLP 8077
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SONGS AND INSTRUMENTS OF NORTHERN INDIA

SRLP 8077
RLP 8077

Whenever possible, we have chosen for the contents of this disc selections in their entirety, regardless of length because we do not believe it is possible to convey to Western ears a correct notion of Oriental music when it is presented in fragmentary fashion.

The classical music of India is the product of centuries of tradition; it is extremely complex in form and texture. The patterns for the subtle designs woven around the basic *ragas* are strictly laid down by tradition. (The *ragas* are forms for the improvisation of melody in a given scale and mood. The word *raga* means "colour," "mood," "passion." Each *raga* is thought suitable for only a certain season or hour of the day.) Folk music is less learned and self-conscious but nevertheless rich and varied in form and often borrows from the classical (the opposite is, of course, also the case). In either type of music, whether one considers the melodic themes or the musical atmosphere, certain rhythmic forms are similar, as are several instruments (although folk musicians have a certain contempt for the classical! Hindu folk music has two main sources of inspiration—religion and nature, but even these two are severely limited in scope. The people of India live according to the rhythm of natural phenomena—the changing seasons, the times of draught and rain, the sowing and the harvesting. Mythology is mixed into these inextricably, and one could say that from no aspect of life are the hands of the gods absent.

SIDE 1

1. TRITALA (*Drums*)

The *duggi* are a type of kettle drum; they come in pairs, one being larger than the other. The same type of drum is found in all of India under different names and in different sizes even among primitive tribes. *Duggi* are much used by folk musicians of the United Provinces and are very often used to accompany the *sahnai* at Benares. In this selection (recorded at Benares in the house of the musician while he was practising on his instruments), the player executes what is called *theka* in *tritala* rhythm—phrases divided into four measures of four beats each.

2. KAJLI (*Oboe and drums*)

This melody is played by an instrumental ensemble—a first *sahnai*, a second *sahnai* for accompaniment, *svaira*, and a pair of *duggi* drums. Following is an account of the instruments involved:

Sahnai: wind instrument with double reed, similar to the oboe in shape and sound. Used by classic and folk artists alike. Popular especially in Benares.

Svaira: wind instrument of same type as *sahnai* with double reed but lower register. Here, it produces the sound of a drone bass.

The first *sahnai* is played by Shri Kanjhiya Lal, member of a family of Benares, which for generations has maintained a great tradition in the art of playing this instrument. This melody, *Kajli*, was recorded at Benares in the course of a meeting of chamber music players.

The climate around Benares is most trying in summer. There is suffocating heat; the earth is brick-dry, and the population lives in expectation of the monsoon. The melody *Kajli* expresses the desire which consumes the people—desire for rain clouds, moisture, and newly growing things. This melody, although folk-inspired, is influenced by classic music and it is finely chiselled and well constructed. Following is a transcription of a Bengal poem for the monsoon season:

Clouds, clouds,
Dark purple clouds, I will give you a jewel box of purple to adorn yourself with
In exchange for your lightning flash.
Let our fields be flooded with water.
May it fall gently, the soft rain!
For the plow lies abandoned indoors,
The farmer perishes in the heat of the blazing sun.
O come, rain, with your smiling face!

3. BHATIALI (*Strings, drums, and bells*)

Bhatiali is a song of the Bengal boatman. The rivers in this region are so wide that in places one cannot see across to the other side. They are a constant threat at the same time as they are the main source of irrigation for the soil. They are symbols both of life and destruction. Their atmosphere of loneliness rouses nostalgia in the boatmen. Following are the words of the song *Bhatiali*. Here, it is not sung but is played by a small instrumental ensemble.

O Boatman, dear man!
Do not cross at this late hour
This stream whose banks you cannot see.
With your battered boat, how can you row against the current?
Look at the sky; the dark is almost here—
You are the one who must steer the boat,
Why should you have to fear the wind and the current against its battered sides?

In this version, there are two themes. One is the *Bhatiali;* the other is a *Baul* melody (see Side 2, Band 4). The selection is played by a group of refugees from Faridpur in eastern Pakistan, and was recorded in Suri in western Bengal. The instrumental group is composed of a *dotara, duggi* drums, and *ghunghur*. The *dotara* is a four-stringed instrument played with a plectrum but sometimes also with the fingers. The body of the *dotara* is made of a single piece of wood and the sounding board is leather. The *ghunghur* is a cluster of bells held in the hand.

SIDE 2

1. BHAJAN (*Song for women, flute, strings*)

In all India are found songs of religious inspiration whose language and form only differ from place to place. Religion is still the essence, the basis of all thought and custom. The theme of this song is the superiority of thought over conventional behavior. Following is the text:

To him who carries Rama in his heart
What matters the road he takes?
His feet walk the dusty roads—
What matter to him the sacred waters of the pilgrimage?
To him whose heart is full of love for others
What matters it if he has no other treasure to give?
To him who thinks of the beauty of Rama
What matters it if he does not call on his name?

This song is in Hindi, the language of Benares. The singer is from Benares and is accompanied by an instrumental ensemble composed of a bamboo flute, two *tabla* drums, and a *tambura* (four-stringed unfretted lute played with fingers to provide an organ-point). The bamboo flute is a typically Bengal instrument but is sometimes found in other regions. In Bengali it is called *banshi;* in Hindi *banshari*. It is a side-blown flute with six holes.

2. MAYANAMOTIR GAN (*Chorus, drums, flute, strings, and cymbals*)

This type of song is rare. It comes originally from the region of Mayamansingh in eastern Pakistan. It is a kind of folk ballad, interrupted by commentary which concerns Queen Mayanamoti who lived in the eleventh century; it describes her grief for her husband, Gibinda, who at the age of twenty-four years abandoned his home and family to devote himself to the search for God. This selection is interpreted by a group of refugees from eastern Pakistan accompanied by *gubgubi* (a little drum), *banshi, dotara,* and cymbals; it was recorded in a public park at Calcutta in the course of a Bengal music and folk dance festival.

3. JHUMUR (*Flute and drums*)

Originally, jhumur is dance-music of the native tribe of Santals who live in the province of Bihar at the end of western Bengal. This melody, in one form or another is spread throughout Bengal and serves frequently as accompaniment for folk dances.

Jhumur, here in a Bengali adaptation, is played on the *banshi* flute (see Side 1, Band 1), accompanied by two *tabla* drums. This selection was recorded in the district of Hooghly in the course of chamber music sessions among friends.

4. BAUL SONG

The *Baul* are the minstrels of Bengal. They are sages and mystics rather than singers and wandering dancers . . . the word *Baul* is doubtless derived from sanskret "batul" which means "clown." But the wisdom of the *Baul* is deeper than that of the classic clown; it has become a philosophy, a metaphysical system. Songs of the *Bauls* are, therefore, of an introspective nature, most often a query about the meaning of life or praise to the glory of God. Their voices are often untrained, characterized by a crude violence reminiscent of the gypsy flamenco. In the tradition of Bengal folk music, the art of the *Baul* is dearly loved as much for the instruction it offers as for musical values. This recording was made in Suri in the region of Birbhum in western Bengal where may be found the most authentic *Bauls*. The singer in this selection is Purna, a *Baul* of twenty years. He accompanies himself on the favored *Baul* instrument, the *gubgubi* (see Side 2, Band 2). Also heard are the little bells he wears on his ankles and which tinkle while he sings and dances. He is accompanied by a young friend who plays the *dotara* and who sometimes joins his voice with that of Purna.

O my unseeing heart
Enclosed in a cavernous darkness
Of shadows which know nothing!
O my feelingless heart,
You sleep unaware
And you have lost the treasure of worship.
What good is there in taking a stand behind meaningless precepts?
What good is there in wandering from place to place?
You have never stopped to think,
You have never shaved your heart's desires to come closer to purity,
Only your head you have shaved to make you look like a wise man.
O my poor lost heart!
Your weaknesses, your desires like tigers are ready to leap—
By what door of the mind or the senses will you escape?
Purify yourself to the very core
And the master will come.
Radhanoth has said: How will you cross the stream of life*
Without God to be your steersman?
Leave your present master, foolish heart,
And yield yourself to no one's service but God's.

*Radhanoth is the author of this poem.

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Алла Пугачева

в Стокгольме

Сторона 1

ДНЕМ И НОЧЬЮ
(Алла Пугачева — Якоб Далин) — 3.57

ГЛАЗАМИ РЕБЕНКА
(Юрий Чернавский — Ингела Форсман) — 4.27

ЛЮБОВЬ ПРИЧИНЯЕТ СТРАДАНИЯ
(Лассе Хольм — Ингела Форсман) — 4.26

БЕСЧУВСТВЕННАЯ ТЕЛЕФОНИСТКА
(Андерс Гленмарк — Ингела Форсман) — 3.35

ВСЕ ВРЕМЯ ТЫ БЫЛ РЯДОМ
(Торгни Седерберг — Ингела Форсман) — 4.50

На английском языке
Аранжировки Леннарта Шёхольма
Аранжировки для духовых Лейфа Линдваля (4)

Сторона 2

СВЯТАЯ ЛОЖЬ
(Алла Пугачева — Дюмид Костюрин, английский текст Якоба Далина) — 4.55

ПЕВЧАЯ ПТИЧКА
(Лассе Хольм — Ингела Форсман) — 4.05

НЕУДАЧНАЯ ВЕЧЕРИНКА
(Торгни Седерберг — Томас Х. Майнор) — 3.44

КАПИТАН
(Алла Пугачева — Ингела Форсман) — 3.40

ТАКОЕ ЧУДО
(Лассе Хольм — Якоб Далин) — 3.52

На английском языке
Аранжировки Леннарта Шёхольма
Аранжировки для духовых Юхана Стенгорда (7, 8)

Вокальная группа: Лиза Еман, Лотта Педерсен, Диана Нунец, Лассе Вестман, Леннарт Шёхольм
Лиза Еман, Лассе Хольм (1), Якоб Далин (3), вокал
Рутгер Гуннарсон, бас-гитара
Лейф Линдваль, Магнус Юханссон, Урбан Виборг, Юхан Стенгорд, духовые
Лассе Велландер (2, 4), Хокан Мьёрнхейм (6, 8), гитары-соло
Юхан Стенгорд, саксофон-соло (3, 7, 9)
Лассе Велландер, Хокан Мьёрнхейм, гитары (3, 6 — 8)
Пер Линдваль, Оке Сундквист, барабаны и перкашн (5)
Петер Юнг, Андерс Неглин, клавишные и синтезаторы (6)

Звукорежиссеры: Оке Гран, Леннарт Шёхольм
Художник В. Воронин. Фото С. Борисова.

ALLA PUGACHEVA
in Stockholm

Side 1

EVERY NIGHT AND EVERY DAY
(Alla Pugacheva — Jacob Dahlin) — 3.57

THROUGH THE EYES OF A CHILD
(Yuri Chernavsky — Ingela Forsman) — 4.27

LOVE CAN HURT
(Lasse Holm — Ingela Forsman) — 4.26

COOL OPERATOR
(Anders Glenmark — Ingela Forsman) — 3.35

ALL THE TIME YOU WERE RIGHT HERE
(Torgny Söderberg — Ingela Forsman) — 4.50

In English

Arrangements by Lennart Sjöholm
Arrangements for horns by Leif Lindvall (4)

Side 2

SACRED LIE
(Alla Pugacheva — Diomid Kosturin, English lyrics by Jacob Dahlin) — 4.55

SONGBIRD (Lasse Holm — Ingela Forsman) — 4.05

WHAT A LOUSY PARTY
(Torgny Söderberg — Thomas H. Minor) — 3.44

CAPITAN (Alla Pugacheva — Ingela Forsman) — 3.40

SUCH A MIRACLE (Lasse Holm — Jacob Dahlin) — 3.52

In English

Arrangements by Lennart Sjöholm
Arrangements for horns by Johan Stengård (7, 8)

Backup vocals: Liza Öhman, Lotta Pedersen, Diana Nunez, Lasse Westman, Lennart Sjöholm
Additional vocals:
Liza Öhman, Lasse Holm (1),
Jacob Dahlin (3)
Rutger Gunnarsson, bass guitar
Leif Lindvall, Magnus Johansson, Urban Wiborg, Johan Stengård, horns
Lasse Wellander (2, 4),
Håkan Mjörnheim (6, 8), leadguitars
Johan Stengård, saxophone solo (3, 7, 9)
Lasse Wellander, Håkan Mjörnheim, guitars (3, 6 — 8)
Per Lindvall, Ake Sundkvist, drums and percussion (5)
Peter Ljung, Anders Neglin, keyboards and synthesizers (6)
Recording engineer
Ake Grahn, Lennart Sjoholm
Cover design by V. Voronin
Photography by S. Borisov.

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SIDE ONE

1. DINNER WITH DRAC**
   (Sheldon-Land; Maryland Music, BMI)
2. THE INVITATION
3. MONSTER TIME*
   (Black-Gentile; Bambar Music, ASCAP)
4. THE WOLFMAN
5. THE MUMMY
6. TRANSYLVANIA
   (Fanelli, Jr. & Chewuk; Hankbee Music, BMI)

SIDE TWO

1. THE BAT*
   (Stevens; Bambar Music, ASCAP)
2. THE ARRIVAL
3. LITTLE GREEN RIDING HOOD
4. DRACULA'S UNDYING LOVE*
   (Barnes; Bambar Music, ASCAP)
5. DINNER IS SERVED
6. DINNER WITH DRAC
   (Sheldon-Land; Maryland Music, BMI)

Photos & Cover Design . . . Ritch Barnes
Script By . . . . Richie Stevens
Engineer . . . . Robert Greenwald
Chief Engineer . . . . Ben Rizzi
Executive Producer . . . "Bugs" Bower
Associate Producer . . . . Larry Walker
Produced By . . . . Geoffrey Black

*Basic Tracks & Dialogue Recorded At:
Yeuripitees Recording Services
Abbington, Massachusetts
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Master Sound Productions
Franklin Square, L.I., N.Y.

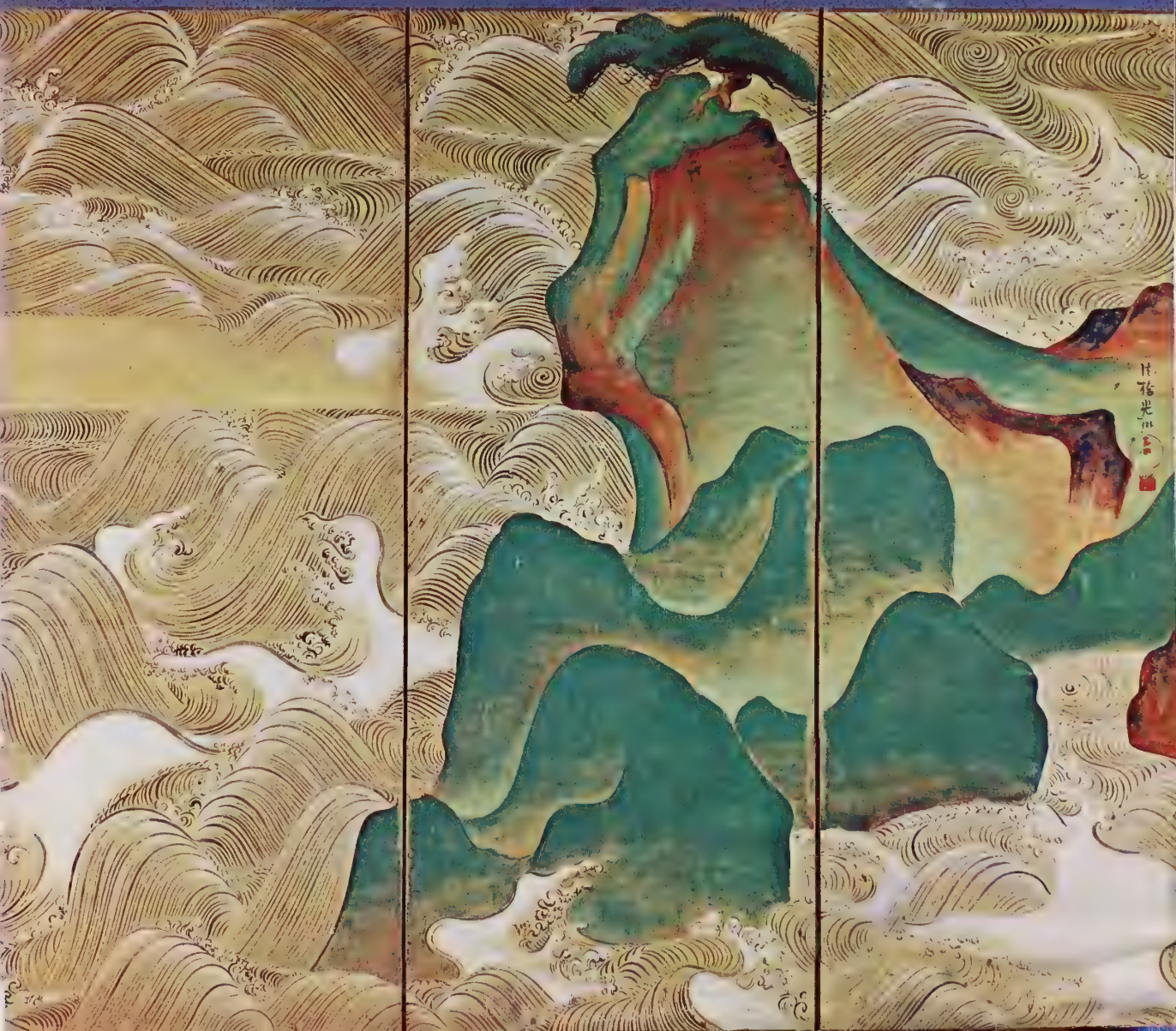
**Arranged By . . . . Rick Bleiweiss

Special thanks to Ben & Max of Master Sounds

Columbia
Stereo
PG 31134

Trans-Electronic Music Productions, Inc. Presents

Walter Carlos · Sonic Seasonings



Produced by R. Eikind

I am moving all day and not moving at all. I am like the moon underneath the waves that ever go rolling.

anonymous



Sincerely,
Frank Zarba



ABRAZ
RECORD PRODUCTIONS
AB300
STEREO



To Karen + Steve - June 1980
Loads of Luck + Best Wishes
It was a pleasure performing for your Wedding
Love
Frank







For Additional Copies of this Album Contact:

Zarba Enterprises
49 Marshall St.
North Revere, Mass. 02151
Telephone (617) 322-7240



Sincerely Frank Zarba

06 24 22
$ 2.00

SIDE ONE		SIDE TWO	
SEND IN THE CLOWNS	(4:15)	SAD OVER YOU	(2:53)
SHY GUY	(2:15)	FEELINGS	(4:03)
I WONDER WHO	(2:44)	ROSES	(4:47)
SUMMER RAIN	(3:03)	MEMORY OF YOU	(3:46)
LOVE IS THE ANSWER	(3:35)	THERE ARE MANY SEASONS	(3:54)

Frank Zarba needs little introduction. The sincere quality of his voice has been heard in many restaurants and clubs throughout the East Coast as well as on ships cruising the Carribean. John Seagraves of the Washington Evening Star says, "Frank Zarba's work is far above the norm. . . .his music is for anyone interested in tasteful musical quality. . . .far above average musical presentation".

A wide and appreciative audience suggested that Frank Zarba make an album which would captivate and communicate the sincerity of his performance for and to a wider listening audience.

After a wide search for material which would communicate the variety of reactions people have to that most complicated and intense human experiences, that which is called, "love," Frank turned to musicians in the Boston area for music and lyrics which might suit his style.

And, here you have it.

Of the ten songs that comprise the album, eight are originals: *"SHY GUY"*, a song about introverted, unarticulated and unrealized love; *"SUMMER RAIN"*, which touches on the confused, unsettled, and forbidden emotions we sometimes experience; *"SAD OVER YOU"*, a wistful, pleading tune and text; *"ROSES"*, a sentimental song of uncommitted, transient love; and, *"MEMORY OF YOU"*, soulfully speaking of unfulfilled love. All of these compositions are the tuneful inventions of Frank's brother, Joe.

Joe Zarba is also the author of the lyrics of his songs on this album, with the exception of, *"ROSES"*. The lyric for *"ROSES"* was written by Terri (Dodie) Conrad who has collaborated with Buffy St. Marie, Bob Dylan, and Tom Rush, in lyric writing; the most popular of her efforts being. *"UNTIL IT'S TIME FOR YOU TO GO"*.

"I WONDER WHO", a restful fantasy about the kind of person, unknown that may become a partner; and, *"MANY SEASONS"*, a retrospective melody, grateful in many ways for a relationship enjoyed, is the work of brother Chris Zarba. *"LOVE IS THE ANSWER"*, an affirmative statement of the meaning and joy of love, is the work of Steve Chamrin.

The two remaining works are from the popular literature: *"SEND IN THE CLOWNS"*, from the Broadway musical, "A Little Night Music", by Stephen Sondheim, tells of a romance that is never quite in phase; and, *"FEELINGS"*, by Morris Albert, love's torments.

Chris Zarba, a well known composer, pianist, conductor and arranger around the greater Boston area, is also the author of his own lyrics as well as the arranger of many of the album's songs. *"MANY SEASONS"*, *"I WONDER WHO"*, *"SHY GUY"*, *"ROSES"*, *"FEELINGS"*, *"SEND IN THE CLOWNS"*, and *"LOVE IS THE ANSWER"* represent his skill as an orchestrator and arranger.

Steve Chamrin, composer and lyricist of *"LOVE IS THE ANSWER"* is a long time friend of Frank's and also his accompaniest in addition to being a fine soloist in his own right. Frank encouraged Steve to write a song for the album. He answered with, *"LOVE"*.

The soft musical shades and almost breathless phrases that emanate from the talent that is Frank Zarba will call to mind the ever popular styles of Sinatra and Damone, especially in the compositions, "I Wonder Who" and "Send In The Clowns". You'll also hear Frank go beyond the norm as he renders "Love Is The Answer" without the use of a falsetto voice. And, as he moves on to a song like "Shy Guy", Frank's sense of tonality and superb vocal quality in combination with his warm and sensual style easily brings a difficult melody into harness.

As you experience the total sound concept of this album you will start to become aware of the special treatment that songs of the character contained on this album demand. You will also become aware of the fact that very few singers can really reach the artistic heights necessary to place the vocalist and his song material into a perfect and complete union, the result of which guarantees the ultimate listening experience for you, the music lover.

A word in and of itself can never quite, equal the power and beauty of the finished song for therein lies the ultimate expression. You'll see what we mean as you go from reading about Frank to hearing his breathtaking performances on this album.

Frank dedicates this album to all those people, who have over the past years, supported and encouraged him to undertake this recording.

We hope that you enjoy it for it was truly inspired by you.

****

ALBUM CREDITS: Front cover photo: Paula Power
Rear candid photos: Chris Zarba, Jr.
Engineers and mixers: Joseph Aleo, Paul Walunas, Jim Scopa and Arthur Korb. - arranger

ABRAZ
RECORD PRODUCTIONS
AB300
℗ 1976 FRANK ZARBA
STEREO


RARE EARTH
IN CONCERT
TWO RECORDS IN THIS BAG
STEREO
R 7534 R2
SPECIALLY PRICED
2-record package
containing the hit single
HEY, BIG BROTHER
plus 10 others
POSTER, FULL OUT, WITH
LIVE ACTION SHOTS OF
RARE EARTH

NEWLY RECORDED, LIVE VERSIONS OF RARE EARTH'S GREATEST HITS

SIDE ONE

I JUST WANT TO CELEBRATE
n. zesses, d. fekaris
jobete music co., inc. BMI 4:50

HEY, BIG BROTHER
d. fekaris, n. zesses
jobete music co., inc. BMI 7:24

BORN TO WANDER
t. baird
stein & van stock inc., ASCAP 4:24

SIDE TWO

GET READY
w. robinson
jobete music co. inc., BMI 23:36

SIDE THREE

WHAT'D I SAY
r. charles
progressive music publishing co. inc. 6:31

THOUGHTS
g. bridges, p. hoorelbeke, e. guzman,
j. persh, m. olson, r. monette
jobete music co. inc., BMI 10:53

SIDE FOUR

(I KNOW) I'M LOSING YOU
e. grant, e. holland, r. whitfield
jobete music co. inc., BMI 14:09

NICE TO BE WITH YOU
m. olson, r. monette, p. hoorelbeke
jobete music co. inc., BMI 2:15

RECORDED LIVE AT
JACKSONVILLE, FLORIDA
civic coliseum
MIAMI, FLORIDA
marine stadium
miami coliseum
the new haven
coliseum
conn. university
recorded
at the MARY
special thanks to jerry schoenbaum
the roostertail, detroit

NICE TO BE WITH YOU
recorded at motown studios

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RECORDING ENGINEERS
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russ terrana

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kerry bell
ralph terrana
ron stresher, personal manager

RARE EARTH PHOTOS
joel brodsky

RARE EARTH:
pete rivera - drums - lead vocal & percussion
gil bridges - woodwinds - vocal - percussion & flute
john persh - bass & vocal
rare earth
ray monette - guitars & vocal
mark olson - keyboards & vocal
ed guzman - congas & percussion

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SATIN DOLL · BOBBI HUMPHREY



Blue Note
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Side I
1. NEW YORK TIMES/ *Larry Mizell/ Alruby Music/ Ascap*
2. SATIN DOLL/ *Duke Ellington/ Johnny Mercer/ Billy Strayhorn Tempo Music Inc./ Ascap*
3. SAN FRANCISCO LIGHTS/ *Chuck Davis/ Alruby Music/ Ascap*
4. LADIES DAY/ *Larry Mizell/ Alruby Music/ Ascap*

Side II
1. FUN HOUSE/ *Melvin Ragin/ T. McFaddin/ F. Wilson/ Jobete Music Co., Inc. / Ascap/ Stone Diamond Music Corp./ Bmi*
2. MY LITTLE GIRL/ *Larry Mizell/ Alruby Music/ Ascap*
3. RAIN AGAIN/ *Larry Mizell/ Alruby Music/ Ascap*
4. YOU ARE THE SUNSHINE OF MY LIFE/ *Stevie Wonder/ Stein & Van Stock, Inc. / Black Bull Music, Inc. / Ascap*

Executive Producer/ GEORGE BUTLER
Produced by/ LARRY MIZELL and CHUCK DAVIS
FOR SKYHIGH PRODUCTIONS, INC.

Blue Note

Arranged and Conducted by/ Larry Mizell
Flute and Vocals/ Bobbi Humphrey
Piano/ Jerry Peters
Bass/ Chuck Rainey
Wayne Tweed on "New York Times" & "San Francisco Lights"
Drums/ Harvey Mason
Guitars/ Melvin "Wah Wah" Ragin
John Rowin
Congas/ King Errison
Fender Rhodes/ Larry Mizell/ Fonce Mizell
Clavinet/ Fonce Mizell
Jerry Peters
Larry Mizell on "San Francisco Lights"
Chuck Davis on "San Francisco Lights"
Trumpet/ Fonce Mizell
Percussion/ Stephany Spruill
Roger Sainte
Arp Synthesizers/ Larry Mizell
Moog Synthesizers/ Don Preston
Phil Davis on "You Are The Sunshine Of My Life"
Background Vocals/ Larry Mizell, Fonce Mizell, Freddie Perren
Chuck Davis on "Rain Again"
Samantha Harris on "Satin Doll"
Background Vocal Arrangements/ Larry Mizell, Fonce Mizell and Freddie Perren
Recorded at/ The Sound Factory, Hollywood, California
Recorded/ July-September, 1974
Recording Engineers/ Dave Hassinger, Val Christian Garay
Remix Engineer/ Dave Hassinger
Assistants/ Val Christian Garay, John Mills & James Nipar
Disc Mastering/ Arnie Acosta at Mastering Lab, Hollywood, California
Sound Effects/ Courtesy of Elektra Records
Friends with the task/ Joseph Porter, III, Deena Glover, Lisa Kellie, Terrie Birns, Vera Berke, Carol Campbell, Denise Hancock, Art Hanson, Bob Easton (360) and Paul Cantor
Cover Photograph/ Josef A. Schneider
Back Cover/ Eric Cato
Art Director/Designer/ Bob Cato

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Non-United Artists Stereo-Tape Cartridge BN-BA344G

CARLA BLEY

TROPIC APPETITES

words by

PAUL HAINES

with

JULIE TIPPETTS HOWARD JOHNSON

MICHAEL MANTLER DAVID HOLLAND

TONI MARCUS PAUL MOTIAN

and UNIDENTIFIED CAT

WATT/1

CARLA BLEY
TROPIC APPETITES



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SIDE A

WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT?	for JAPAN
IN INDIA	to IRENE
ENORMOUS TOTS	to PEOPLE'S MUSIC WORKS
CAUCASIAN BIRD RIFFLES	for SHEILA

SIDE B

FUNNYBIRD SONG	to SWALLOW
INDONESIAN DOCK SUCKING SUPREME	to PEKING WIDOW
SONG OF THE JUNGLE STREAM	to BESHA and to TADD DAMERON
NOTHING	for WATT

music by Carla Bley
words by Paul Haines

Julie Tippetts	— voice
Unidentified Cat	— tenor saxophone, percussion
Howard Johnson	— voice
	clarinet
	bass clarinet
	soprano sax
	baritone sax
	bass sax
	tubas
David Holland	— cello
	acoustic bass
	bass guitar
Michael Mantler	— trumpet
	valve trombone
Toni Marcus	— violin
	viola
Carla Bley	— voice
	recorders
	piano
	electric piano
	clavinet
	organ
	marimba
	celeste
	percussion
Paul Motian	— drums, percussion

recorded September 1973 through February 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

Julie Tippetts recorded November 1973
engineer: Frank Owen
Island Studios, London
special assistance: Richard Elen

mixed February and March 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

photographs: Gregory Reeve
photographs used in collage taken by Paul Haines in Bali during 1972
album design: Paul McDonough

publisher: Copyright © 1974 by Watt Works (BMI)
produced by Carla Bley and Michael Mantler

WATT/1

Made in U.S.A.

GRAFFITI GLOSSARY
Compiled by Monica Lynch and Phase 2

ALL-CITY—a graffiti writer who has managed to get his "tag" or name in all burroughs on every subway line has gone "all city."

BAR LETTER—an ornate style of graffiti characterized by letters embellished with arrows and bars that swirl and twist in a hard-to-read pattern.

BITE—to steal someone else's style.

BITER—someone who steals other's style.

BLOCKBUSTERS—large square graffiti letters.

BOMB—to execute a large amount of graffiti at one time.

BROADWAY LETTER—elongated letters which originated in Philadelphia before finding their way to the New York streets and subways.

BUBBLE LETTER—soft, balloon shaped letters whose style was started by Phase 2.

BUFF to erase or remove graffiti. This term came into usage when the MTA began a subway clean-up program aimed at wiping out graffiti

BURN to one-up a rival.



BURNER—a piece of graffiti that outdoes a rival's is a "burner."

CLOUD—a background for graffiti outline. Originated by Phase 2.

DOG—to spray over or destroy someone else's tag.

FAT CAP—a wide spray nozzle (often taken from oven-cleaner cans) that allows for more coverage.

FILL-IN—the colors and designs that "fill-in" an outline.

GET-UP—to get around and write large amounts of graffiti.

GRAF—shoft for graffiti.

HIT—a graffiti artist's signature.

HOT NO—a disparaging remark written over another graffiti artist's tag to indicate that he or she is inexperienced.

KING-OF-THE-LINE—a graffiti artist wins this title by virtue of their dominance over a particular subway line; such as "king of the A train."

MASTERPIECE—a well-executed graffiti piece executed on the side of a subway car.

SLASH—to deface another graffiti artist's work.

TAG—a graffiti artist's name is his tag.

THROW-UP—a rapidly finished outline filled in with only one or two colors.

TOP-TO-BOTTOM—a graffiti piece that covers a subway car from top to bottom.

WHOLE-CAR—a graffiti piece that covers a whole subway car.

WRITER—someone who writes graffiti.

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PRODUCED BY JOHN "JELLYBEAN" BENITEZ FOR JELLYBEAN PRODUCTIONS, INC.

***PRODUCED BY JOHN "JELLYBEAN" BENITEZ AND JOHN ROBIE FOR JELLYBEAN PRODUCTIONS, INC.**

Mixed by John "Jellybean" Benitez except "Was Dog A Doughnut" Mixed by Jellybean & Tony Smith and "Dancing On The Fire" Mixed by Jellybean & John Robie
Associate Producer: Michael Hutchinson
Production Coordinator: Marisa Armstrong
A&R Coordinators: Mavis Brodey & Gary Gersh
Recorded and Mixed at Sigma Sound Studio N.Y.C. by Michael Hutchinson
Additional Recording by: Melanie West, James "Doc" Dougherty
Assistant Engineers: Melanie West, John Ward, Nick Delre
Mastered by Ted Jensen at Sterling Sound N.Y.C.
Cover Art: Seen & Duster
Design: Martin Burgoyne & Amy Nagasawa
Photography: Chris Callis
Art Direction: Henry Marquez

COMPROMISE
(F Zarr-V Smith)
Arranged by: Fred Zarr
Vocals Arranged by: Vernon Jeffrey Smith
Lead Vocals: Vernon Jeffrey Smith
Background Vocals: Dan Hartman, Frank Simms, George Simms, Jellybean, Vernon Jeffrey Smith
Drum Programming, Piano: Fred Zarr
Synthesizers: Fred Zarr, Jack Waldman
Guitar: Ira Siegel
Saxophone: David Sanborn
Percussion: Bashiri Johnson

BOARDWALK TALK
(Madonna)
Arranged by: Stephan Bray & Jellybean
Vocals Arranged by: Madonna
Lead Vocal: Catherine Buchanan
Background Vocals: Madonna, Audrey Wheeler, Cindy Mizelle
Drum Programming: Jellybean & Stephan Bray
Bass Syn: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Siegel
Synthesizers: Stephan Bray, Fred Zarr, Boyd Jarvis
Simmons Toms: Trevor Gale
Percussion: Bashiri Johnson

DANCING ON THE FIRE*
(John Robie)
Arranged by: John Robie
Lead Vocals: Audrey Wheeler
Background Vocals: Audrey Wheeler, Cindy Mizelle, Sandy Barber
Drum Programming: Jellybean & John Robie
Synthesizers: John Robie

WAS DOG A DOUGHNUT
(Yusuf Islam)
Arranged by: Fred Zarr & Jellybean
Drum Programming, Synthesizers: Fred Zarr
Guitar: Nile Rodgers
Fender Rhodes: Ricardo Marrero
Congas, Bongos: Cosa Ross
Claps, Dog Bark: Jellybean

THE MERICAN
(E. Morricone-A. Shacklock)
Arranged by: Jellybean & Stephan Bray
Lead Vocal: Jenny Haan
Drum Programming: Jellybean & Stephan Bray
Bass Syn, Voroder: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Seigel
Synthesizers: Jack Waldman & Stephan Bray
Percussion: Bashirl Johnson

For their love and understanding, I would like to give extra special thanks to

My mother, Maria to whom this album is dedicated Thank you for never asking me to turn the music down

My sister, Debbie Thanks for your love and for giving me my nickname—what would I have done without it. (Besides, who knows what they would have called me)

Madonna, for your compassion and love. All I can say is, "Goo goo gaa gaa"

Stephen Karsch, for being there with an ear

David Saldor and the D.I.S. Company—Thanks for helping the others see the light

Tony Carrasco—we've come a long way since Disco Sounds. I couldn't have done it without you.

Toni Colandro—thanks for giving me the chance I hope to return the favor one day

To my regulars at The FUN HOUSE, April 1981-June 1984—thanks for the countless evenings of fun, the chemistry worked, what we created was a phenomenon that words cannot express The memories will be ours forever. Remember, "JELLYBEAN ROCKS THE HOUSE."

Paul Schindler & Don Friedman, I'm glad you're on my side

Marisa Armstrong, thanks for holding up the fort and making sense of it all

Michael Hutchinson, thanks for your invaluable creative input.

Melanie West, thanks, not only for your assistance, but for your input.

Randy Murray & Rick Cardona—carriers of the torch

Carmen Cardona, thanks for the coffee

Tony Smith, whose talents I admire Keep rockin' the house.

Eugene "Rico" Ayala—Yo that's fresh Thanks cuz. You were right, The Mexican is def.

Spike, thanks for hooking me up.

Mavis Brodey & Gary Gersh, thanks for the opportunity to produce my first album

To all the musicians who contributed their talent to the making of this album

For their friendship, encouragement and inspiration at various times I would like to give special thanks to
Adam Baran
Alan Grubman
Angelo Olven
Anne Schwechert
Arthur Baker
Bagz
Barbara Tiesi
Barry Mayo
Bashiri Johnson
Bert Padell
Bill Lappas
Bob Currie
Bob Shaw
Bob Singer
Brad Lebeau
Brian Chin
Bronx YMCA
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Haoui Montaug
Henry Marquez
Ira Derfler
Jay Mark
Jenny Haan
Joe Gioco
Joe Loris
Joey Gardner
John Argento
John Robie
John "Tokes" Potoker
Judy Russell
Judy Weinstein
Karen Kohn
Kathy Keep
Kurtis Blow
Larry Smith
Len Fitchelberg
Limahl
Lotti Golden
Lou Feldman
Manny Lehman
Maria Vidal
Mario Figueroa
Mark Bego
Martin Burgoyne
Mary Thomas
Max Sabrin
Michael Leon
Milton Cohen
Monica Lynch
Nelson George
Paco Navarro
Pat Sabitino
Phase II
Phil Ramone
Quincy Jones
Ralph Torres Jr
Randy Roberts
Richard Scher
Richie Bonilla
Rika Bell
Rudolph
Russell Simmons
Rusty Garner
Seymour Stein
Shelley Green
Stephanie Shepherd
Stephen Bray
Steve Ralbovsky
Steve Sukman
Steve Tipp
Steven Hayter
Suzanna Greco
Suzan Saldor
Tina B
Tom Silverman
Tony Giovannello
Vince Aletti
Vince DeGiorgio
Vinyl Mania N.Y.C
Will Socolov
Zulu Nation

Afrika Bambaataa
Afrika Islame
Billy Carroll
Chris "The Glove" Taylor
Danny Krivit
David Mancuso
David Morales
Double Dee
Francois Kevorkian
Hippie Torrales
Ivan Ivan
Johnny Dynell
Jose Bonilla
Ken Carpentar
Larry Levan
Larry Patterson
Mark Kamins
Nelson Cruz
Paul Oakenfeld
Preston Powell
Raul Soto
Red Alert
Sergio Munzibai
Shep Pettibone
Sterinski
Steve Thompson
Tee Scott
Timmy Regisford
Tony Humphries
Walter Gibbons

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c/o EMI America Records
1370 Avenue of the Americas, 16th Floor
New York, NY 10019

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Stephen Bray appears courtesy of ZE Records
Dan Hartman appears courtesy of MCA Records, Inc
Audrey Wheeler appears courtesy of Prelude Records
Madonna appears courtesy of Sire Records

MLP-19011




STEREO
a DESTO
recording
TAPE MUSIC
AN HISTORIC CONCERT
Vladimir Ussachevsky - Otto Luening
STEREO
DC-6466 A
Side 1
Band 1. Sonic Contours
Band 2. Low Speed
Band 3. Fantasy In Space
Band 4. Incantation
Band 5. Invention On 12 Notes
Band 6. Moonflight
MANUFACTURED IN THE USA FOR HOME USE ONLY


COLUMBIA
BOLA SE
GOIN' TO R
KC 32375
STEREO
SIDE 1
AL 32375
℗ 1973 CBS, Inc.
1. GOIN' TO RIO 3:15
2. DANCE OF THE JUNGLE 2:50
3. WALKING GIANT 2:10
Dedicated to Brazil
4. SERENADE 3:09
5. PRETTY AFTERNOON 2:52
6. BRAZILIAN SOUL 3:35
-B. Sete-
MARCAS REG.


ECM
MARK SHAMMAI LANDE
WE BEGIN
831 621-1
Side 2

1001

AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE ONE

1. **Love's Gonna Carry Us** *(3:22)*
2. **Lifeboat** *(3:25)*
3. **Gonna Get a Grant** *(2:59)*
4. **Fifty-Nine Cents** *(2:43)*
5. **Crossing the Charles** *(3:37)*
6. **A Modest Proposal (The Long Underwear Song)** *(1:56)*
7. **Stand Up** *(1:47)*

1001



AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE TWO

1. **Three Mile Island** *(3:55)*
2. **The Hug** *(2:24)*
3. **The Dancing Light** *(2:44)*
4. **Letter from May Alice Jeffers** *(3:56)*
5. **I Lost That Pretty Little Gal of Mine (to Title IX)** *(1:40)*
6. **Housewarming** *(3:38)*


Zapple
ELECTRONIC SOUND
GEORGE HARRISON
STEREO
ST-3358
(ST 1-3358)
SIDE 1
1. UNDER THE MERSEY WALL ASCAP 25:10
Composed and Produced by George Harrison
Recorded in England


Zapple
ELECTRONIC SOUND
GEORGE HARRISON
STEREO
ST-3358
(ST 2-3358)
SIDE 2
1. NO TIME OR SPACE ASCAP 18:41
Composed and Produced by George Harrison
MFD. BY APPLE RECORDS, INC.


E-B-D
RECORDS
Presents
"COMIN' ON STRONG"
Produced by Bob Tringali
E-101A
Side 1
32625
33 1/3
Stereo
1. NIGHT TRAIN 3:05
2. LAURA 4:55
3. THE SECOND TIME AROUND 3:55
4. FIVE FOOT TWO / UP A
LAZY RIVER 3:28
5. THE LOOK OF LOVE 5:23


E-B-D
RECORDS
Presents
"COMIN' ON STRONG"
Produced by Bob Tringali
E-101B
Side 2
32626
33 1/3
Stereo
1. I'M GONNA MAKE YOU LOVE ME 3:20
2. THE MORE I SEE YOU 4:23
3. MOONGLOW / THEME FROM
"PICNIC" 2:25
4. THE GIRL FROM IPANEMA 2:55
5. POINCIANA 2:30
6. SHINY STOCKINGS 4:10

Black History Through Rap

WDAS

SIDE ONE

McDonald's

1. BLACK HISTORY
   (E. Duncan-S. Long-Kareem-Sandy)
2. MARTIN LUTHER KING, JR.
   (M. Williams-S. Banks-J. Banks)
3. BLACK HISTORY MUSEUM
   (M. C. Lonnie Lon-L. Stanley)
4. BENJAMIN BANNEKER
   (E. Miller-C. Hartley-E. McGuiness)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY

Black History Through Rap

WOAS

SIDE TWO

McDonald's

1. AFRICAN PRIDE
   (Essence-D. McField)
2. HARRIET TUBMAN
   (T. Eakins & Friend-T. Eakins-M. Robinson)
3. THURGOOD MARSHALL
   (D. Mann-Greg Knuckles)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY



RFC RECORDS

OUTLINE/GINO SOCCIO

PRODUCED BY MIX MACHINE

RFC 3309

1

1. DANCER • 8:23
2. SO LONELY • 2:03
3. THE VISITORS • 6:45

Music and lyrics by Gino Soccio
All selections published by Sons Celestes/ Shediac Music-ASCAP

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RFC RECORDS

OUTLINE/GINO SOCCIO

PRODUCED BY MIX MACHINE

RFC 3309

2

1. DANCE TO DANCE • 7:09

2. THERE'S A WOMAN • 8:20

Music and Lyrics by Gino Soccio
All selections published by Sons Celestes/ Shediac Music-ASCAP

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a Warner Communications Company

Made in U.S.A. • Warner Bros. Records Inc. • 3300 Warner Boulevard. Burbank. California 91510


SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE A
STEREO
SPB-4114
(SLX-02743)
1. THEME FROM SUPERMAN (Movie Theme) (5:05)
(John Williams) Warner-Tamerlane Publishing Corp./BMI
2. SUPERMAN MARCH (3:25)
(Sammy Timberg) Famous Music Corp./ASCAP
3. CAN YOU READ MY MIND (Love Theme) (4:31)
(Leslie Bricusse-John Williams)
Warner-Tamerlane Publishing Corp./BMI
4. BLACKJACK (1:48)
(Dieter Reith-Carl J. Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.


SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE B
STEREO
SPB-4114
(SLX-02744)
1. SUPERMAN (T.V. Theme) (4:55)
(Leau Klatzkm) Bourne Co./ASCAP
2. TRIP TO EARTH (5:04)
(John Williams) Warner-Tamerlane/BMI
3. CRYIN' WIND (4:02)
(Dieter Reith-Carl Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

T-MOTION AND GROUP
T-MOTION AND GROUP

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NOT FOR SALE
Promotional
Copy

STEREO 33 1/3 RPM
SIDE ONE
AVI-40008

Produced By:
Eddie Thomas
Arr. By:
Gerald Lee &
Eddie Thomas
Engineer:
John Rosenthal

AVI RECORDS

7060 Hollywood Blvd.
Hollywood, Ca. 90028



1. "LOVE LIGHT" 5:42
   Ed Thomas (Equinox-BNT –BMI)
2. "I GOTTA HAVE YOU" 4:40
   Ed Thomas (Equinox-BNT–BMI)

T-MOTION AND GROUP
T-MOTION AND GROUP

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NOT FOR SALE
Promotional
Copy

STEREO 33 1/3 RPM
SIDE TWO
AVI-40008

Produced By:
Eddie Thomas
Arr. By:
Gerald Lee &
Eddie Thomas
Engineer:
John Rosenthal



7060 Hollywood Blvd.
Hollywood, Ca. 90028

1. "EXTRAORDINARY GUY" 5:19
Ed Thomas (Equinox-BNT—BMI)


PHILIPS
STEREO
PHS-600-334
Side 1
EKSEPTION
1. THE 5th - 3:21
2. DHARMA FOR ONE - 3:25
3. LITTLE X PLUS - 2:33
4. SABRE DANCE - 4:35
5. AIR - 2:50



STEREO

PHS-600-334

Side 2

EKSEPTION

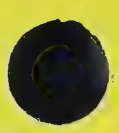
1. RITUAL FIRE DANCE - 2:15
2. RHAPSODY IN BLUE - 3:59
3. THIS HERE - 4:10
4. DANCE MACABRE OPUS 40 - 2:20
5. CANVAS - 2:25

KUDU

IDRIS MUHAMMAD

TURN THIS MUTHA OUT

KU-34
STEREO



Side 1
(98794 A)
℗ 1977, Creed Taylor, Inc.

1. **COULD HEAVEN EVER BE LIKE THIS 8:37**
   (David Matthews/Tony Sarafino)
2. **CAMBY BOLONGO 3:50**
   (David Matthews)
3. **TURN THIS MUTHA OUT 6:50**
   (David Matthews/Tony Sarafino)

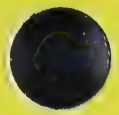
All songs Char-Liz Music, Inc./BMI

Unauthorized duplication is a violation of applicable laws

KUDU

IDRIS MUHAMMAD
TURN THIS MUTHA OUT

KU-34
STEREO



Side 2
(98794 B)
℗ 1977, Creed Taylor, Inc.

1. **TASTY CAKES 4:23**
   (David Matthews/Tony Sarafino)
2. **CRAB APPLE 5:07**
   (David Matthews)
3. **MOON HYMN 4:22**
   (David Matthews)
4. **SAY WHAT 4:05**
   (David Matthews)

All songs Char-Liz Music, Inc. BMI

Unauthorized duplication is a violation
of applicable laws

SD 33-357

L. A. GETAWAY

JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



SAMPLE COPY
NOT FOR SALE

ONE

STEREO

℗ 1971

1. BRING IT TO JEROME (2:52)
   Jerome Green
2. IT'S YOUR LOVE (3:19)
   C. Ethridge - J.S. Hill - D. Mason
3. LONG AGO (5:13)
   D. Penn - B. Killen
4. CRANEY CROW (4:52)
   M. Rebennack
5. THE PROMISED LAND (3:15)
   C. Berry

(ST-C-712177 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-357

L. A. GETAWAY

JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



SAMPLE COPY
NOT FOR SALE

TWO  STEREO

℗ 1971

1. OLE MAN TROUBLE (5:35)
   Booker T. Jones
2. EYESIGHT (4:53)
   Trad. Arr. J. S. Hill
3. L. A. GETAWAY (3:31)
   C. Ethridge - G. Dempsey - L. Russell
4. BIG CITY (3:19)
   J. S. Hill - C. Ethridge
5. SO LONG (3:05)
   A. Touissant

(ST-C-712178 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

MIRROR

MIRROR RECORDS

DON POTTER

OVER THE RAINBOW

Stereo

Mirror 6

Side 1

Produced by Don Potter
with John LaBarbera
and Mick Guzauski

1. AND STILL BE LOVING YOU
(Carnes & Ellingson) ASCAP 4:12
2. UNCHAIN MY HEART
(Jones & James) ASCAP 3:04
3. GRAY HAIRED YOUNG MAN
(Potter) BMI 3:31
4. TOO MUCH LOVE
(Krokel) BMI 3:26
5. EVERYBODY'S TALKIN
(Neil) BMI 4:05


MIRROR
MIRROR RECORDS INC.
DON POTTER
OVER THE RAINBOW
Stereo
Mirror 6
Side 2
Produced by Don Potter
with John LaBarbera
and Mick Guzauski
1. TELL ME WITH YOUR EYES
(Galbraith & Dees) BMI 4:55
2. LOVE SIDE
(Potter) BMI 5:00
3. HOW CAN I BE SURE
(Cavaliere & Brigati) BMI 3:40
4. OVER THE RAINBOW
(Arlen & Harburg) ASCAP 6:00



"THE REAL COMEDY OF SKIP STEPHENSON"

Manufactured &
Distributed by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

STEREO
LAFF A-225
SIDE 2
S-9843

PHONE COMPANY
MORE NO ON DRUGS
VOTE NO
PARANOIA
DIVORCE
DATING
CATHOLIC SCHOOL

© ℗ 1982 LAFF Records

UNPREDICTABLE

GYPSY BOOTS And The Nature Boys



T-5904
(TI-5904)

I

1. WE'RE HAVIN' A LOVE IN (BMI-2:14)
   (H. Hatcher)
2. FIGHT ON FOR OLD U.S.C.
   (ASCAP-1:20)
   (Milo Sweet-Glen Grant)
3. I FEEL SO FINE (BMI-2:00)
   (Andy Belling-Gypsy Boots)
4. GOLDEN EARRINGS (ASCAP-2:14)
   (Livingston-Evans-Young)
5. HE'S GOT THE WHOLE WORLD
   IN HIS HANDS (BMI-2:35)
   (P. David)

Produced by Mike Curb and Bob Cohen
Associate Producer: Harley Hatcher

MFD. IN U.S.A.

UNPREDICTABLE

GYPSY BOOTS And The Nature Boys



T-5904
(T2-5904) 2

1. WINCHESTER CATHEDRAL
   (ASCAP-2:20) (Geoff Stephens)
2. LEARN TO BE A DRINKER
   (BMI-1:40)
   (Zeek Manners-Gypsy Boots)
3. THESE BOOTS ARE MADE
   FOR WALKING (ASCAP-2:25)
   (Lee Hazelwood)
4. LAUGH & SING (BMI-1:52)
   (Armand Luppi-Gypsy Boots)
5. I'M GYPSY BOOTS (BMI-1:00)
   (Gypsy Boots)

Produced by Mike Curb and Bob Cohen
Associate Producer: Harley Hatcher

MFD. IN U.S.A.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"

1. SWEETBACK LOSING HIS CHERRY 2:45



YEAH SERIES

SIDE 1

STS-3001

(SS-0221)

STEREO

2. SWEETBACK GETTING IT UPTIGHT AND PREACHING IT SO HARD THE BOURGEOIS REGGIN ANGELS IN HEAVEN TURN AROUND 5:00

*3. COME ON FEET 4:51

4. SWEETBACK'S THEME 7:36

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"



1. HOPPIN JOHN 2:25
2. MOJO WOMAN 2:43
3. SANRA Z 3:47

YEAH SERIES

SIDE 2

STS-3001

(SS-0237)

STEREO

+4. REGGINS HANGING ON IN THERE AS BEST THEY CAN 2:58
5. WONT BLEED ME 2:41
6. THE MAN TRIES RUNNING HIS USUAL GAME BUT SWEETBACK'S JONES IS SO STRONG HE WASTES THE HOUNDS (YEAH! YEAH! AND BESIDES THAT WILL BE COMING BACK TAKIN NAMES & COLLECTING DUES)" 4:25

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MORE MIKE NEUN HUMOR

Mike Neun



Nasco
9009
SIDE 1
STEREO
(9009A)

Copyrighted material—
Captain Milk Music, BMI
℗ 1974 Nashboro

1. U.F.O.—2:30
2. SKATER—2:07
3. MY FRIEND BILLY—2:05
4. PRESIDENT'S MESSAGE—2:42
5. TEENAGE LAMENT—6:36

Distributed By NASHBORO RECORD CO., Nashville, Tenn.


MORE MIKE NEUN HUMOR
Mike Neun
Nasco
9009
SIDE 2
STEREO
(9009B)
Copyrighted material—
Captain Milk Music, BMI
℗ 1974 Nashboro
1. AUDIENCE REVIEW—2:00
2. THE PARTY—4:04
3. ARTIFICIAL TOWELS—1:50
4. FISH STORY—3:04
5. SUPER COOL—2:58
6. CLOSING REMARKS—2:12
Distributed By NASHBORO RECORD CO., Nashville, Tenn.

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7419)

SIDE 1

1—INTRODUCTION
2—HUSBANDS AND WIVES AND LOVERS
3—TWO ELEPHANT STORIES
4—LIFE IN THE SUN
5—FLIES
6—LIFE AT "THE STAGE"
at The Royal Box Americana
of New York

MONAURAL

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7420)

SIDE 2

1—SHORT STORIES
2—THE LONG COAT TALE
3—FOREIGN INTRIGUE
4—PARLOR STORIES
5—AN ASSORTMENT OF YARNS
6—AFFAIRS OF THE HEART

at The Royal Box Americana
of New York

MONAURAL

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. BURNING TREE	3:30
2. BOSTON COMMONS	5:06
Songs: Rapid Robert	(1:30)
The Boston Tea Party	(2:03)

1

ST-11538
(ST 1-11538)

3. BETSY ROSS	8:45
*Song: Young Glory	(2:13)
4. PAUL REVERE'S RIDE	8:45
Song: Paul Revere	(:40)

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller
Music by Lyn Murray
except * by Lyn Murray & Roger Hamilton Spotts
A COMI-CAL PRODUCTION
℗1976 Capitol Records, Inc.

Capitol

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. **BUNKER HILL**		6:40
	Song: You Can't Win A War Without A War Song	(2:38)
2. **DECLARATION OF INDEPENDENCE**		6:50
	Song: Freedom Policy	(2:00)

2

ST-11538
(ST 2-11538)

3. **WASHINGTON CROSSES THE DELAWARE**		7:09
	Song: Drink It Down Boys	(:50)
4. **CORNWALLIS' SURRENDER**		6:46

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller/Music by Lyn Murray
A COMI-CAL PRODUCTION

℗1976 Capitol Records, Inc.

Capitol

the book of Music

volume 1 - revisited

Music with Friends

33 1/3 RPM

Side One

A THOUGHT
ABOUT YOU (for J.A.A.)
BIT O'THE SOUL
FACT OR FICTION
FREE WHEELIN'
EVERYONE'S LAUGHIN'

Recorded by C & S Audio
martchan4@gmail.com

the book of Music

volume 1 - revisited

Music with Friends

33 1/3 RPM

Side Two

MY SIDE OF THE MOUNTAIN
ICY COLD BLUE (MMM)
LONELYMAN
FOREVER DREAMS

Recorded by C & S Audio
martchan4@gmail.com


BEAUTIFUL SOUNDS
BOSTON
GOES DEF!
1. GIRLS ■ DISCO P & THE FRESH MC
2. FAT GIRLS ■ FAT GIRLS OF BOSTON
3. YOU'RE JUST A THIEF ■ THE KID
4. SUZI Q ■ FRESH TO IMPRESS ■ FTI CREW
5. POWER IN OUR RHYMES ■ BODY ROCK CREW
SIDE ONE
MRBSLP- 329
33⅓ RPM
6. WE'RE DEF ■ ULTIMATE GQ
7. IN THE PLACE TO BE ■ RUSTY THE TOEJAMMER & LARRY D
8. WORLD CLASS ■ DJ SCRATCH
All jams ℗ &
Catch a Buzz/Ballzy Tunes BMI
P.O. Box 1863
Brookline, MA 02146
(617) 739-6303


BEAUTIFUL SOUNDS
BOSTON
GOES DEF!
1. POPEYE RAP ■ WHITE BOY CREW
2. MARTIN LUTHER KING ■ B-DOWN BROTHERS
3. REALITY ■ MC CAPERS
4. STOP, LOOK AND LISTEN ■ PROFESSOR ROCK
AND THE RCC ROXBURY CRUSH CREW
SIDE TWO
MRBSLP-329
33⅓ RPM
5. BETTY LOU ■ K ROCK CREW
6. GIVE US RESPECT ■ MC THROWDOWN & DJ
ALMIGHTY ANTSKI
7. GOODNITE ■ DISCO P & THE FRESH MC
All jams℗ &
Catch a Buzz/Ballzy Tunes BMI
P.O. Box 1863
Brookline, MA 02146
(617) 739-6303

SHEIK RECORDS

SLEEZE BOYZ

SRD-814
B
33⅓ RPM
For Booking Info:
(213) 291-5904
Time: 4:00
INSTRUMENTAL



Produced by
Scan Thomas
Rappinstine
Theodore Miller
Co-Produced by
Simply Raw
Drum Programs:
Rappinstine
Dr. Dre

ROBO COP

(Theodore Miller-Scan Thomas)

Raw Publishing (BMI)
Sprite Music (BMI)

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Los Angeles, CA 90006
(213) 383-4137

AN EVENING WITH GROUCHO

GROUCHO MARX

Overture – Medley from Marx Brothers films
Marvin Hamlisch, Pianist
Introduction – Dick Cavett
Hello, I Must Be Going
(Sung by Groucho and Erin)
(Harry Ruby-Bert Kalmar) Harry Ruby Music Co. (ASCAP)



STEREO
SIDE 1
SP-3515
(SP-3543)

Violin Solo, Jack Benny Tribute
My Family, How We Got Our Names
Strange Relatives
Uncle Julius
Chico At Klauber Horn Co.
Uncle Herman, Chiropodist
Timbuctoo
(Harry Ruby-Bert Kalmar) Mills Music, Inc. (ASCAP)

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

Everybody Works But Father
Father's Day
(Harry Ruby) Harry Ruby Music Co. (ASCAP)
Margaret Dumont, the dowager in our films
Thalberg Story – Garbo
Sampson and Delilah Story



STEREO
SIDE 4
SP-3515
(SP-3546)

Will Rogers, baseball in Baltimore
Priests' stories:
Plaza Hotel
Montreal
Rome
Show Me A Rose
(Bert Kalmar-Harry Ruby) Harry Ruby Music Co. (ASCAP)
Lydia The Tattooed Lady
(E. Y. Harburg-Harold Arlen) Leo Feist, Inc. (ASCAP)

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

Annie Berger
World War One, Vaudeville In Toronto
Oh, How That Woman Could Cook
(Grace & Gus Kahn) Warner Brothers Music (ASCAP)
Toronto Song – (Irving Berlin denies he wrote it)



STEREO
SIDE 2
SP-3515
(SP-3544)

London Stories:
Polish Officer Story
Churchill & 2nd World War
Tough Chicago Critic Story
Palace Theatre:
Sarah Bernhardt
Fanny Brice
Swayne's Rats and Cats
Poem From The Play "Animal Crackers"

Executive Producer: Erin Fleming
Producer: Phil Ramone

℗ 1972 A&M Records, Inc.

AN EVENING WITH GROUCHO

GROUCHO MARX

T. S. Eliot Memorial: Laurence Olivier's Lap
2nd World War Bond Tour
Houdini Story
Music in "Cocoanuts" – *Always*
(Irving Berlin) Irving Berlin Music, Inc. (ASCAP)



STEREO

SIDE 3

SP-3515

(SP-3545)

George Kaufman & Morrie Ryskind Story
Stay Down Here Where You Belong
(Irving Berlin) Irving Berlin Music, Inc. (ASCAP)
Otto Kahn Story
W. C. Fields:
Beebee gun
Prohibition
Baby Leroy
Heaven's Above

Executive Producer: Erin Fleming
Producer: Phil Ramone

℗ 1972 A&M Records, Inc.


Hobo
STEREO
DISCO 45 RPM
P & C 1979
MR SAM (MUSIC) LTD
LEIAH IKAFA
HOSD002
HOSD002 A
130 B.P.M.
DISCO 2000
(LEIAH IKAFA) MR SAM (MUSIC) LTD
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Hobo
STEREO
DISCO 45 RPM
P & C 1979
MR SAM (MUSIC) LTD
LEIAH IKAFA
HOSD002
HOSD002 B
TOGETHER IN LOVE
(LEIAH IKAFA) MR SAM (MUSIC) LTD
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UNITED ARTISTS®

TOM EDISON'S GREATEST HITS

SIDE 1



UAL 3547 A
NOT FOR SALE

1. INTRODUCTION
2. WILD BILL HICKOCK
3. JENNY LIND
4. MARCONI
5. HOUDINI
6. FLORENCE NIGHTINGALE

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS
TOM EDISON'S GREATEST HITS
SIDE 2
UAL 3547 B
NOT FOR SALE
1. PAVLOV
2. GERONIMO
3. NIETZSCHE
4. SIR WILLIAM GILBERT
5. SIGMUND FREUD
6. SUN YAT SEN
HIGH FIDELITY
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


LM Records
Jeannie Reynolds
LIVE
JFL 103 A
Time 10:38
33⅓ RPM
STEREO
Just For Laughs
PROFESSIONAL USE
PROHIBITED


L M Records
Jeannie Reynolds
(Conducted by Hal Schleifer)
TO REORDER: BOX 102 KIAMESHA, N.Y.
12751-0102
JFL 103 B
Time 14:00
33⅓ RPM
STEREO
Memories
1. PAPA
2. LITTLE BOY OF MINE
3. MAMA
PROFESSIONAL USE
PROHIBITED


LP 33⅓ RPM
Jamie®
HIGH FIDELITY
IT'S JUST A MATTER OF TIME
THE KIT-KATS
STEREO
JLPS 3029
P J-LPS 3029 A
Prod. by Bob Finiz
SIDE 1
1. LET'S GET LOST ON A COUNTRY ROAD 2:25 (Hausman & Stewart)
2. BREEZY 2:30 (Hausman & Stewart)
3. COTTON FIELDS 2:33 (Huddie Ledbetter)
4. LIZA-JANE 2:34 (Ada De Lachau)
5. THESE ARE A FEW OF MY FAVORITE THINGS 2:20 (Rodgers & Hammerstein)
6. THE NUT ROCKER 2:00 (Kim Fowley)
MFG. BY JAMIE RECORD CO. PHILA., PA.

LP 33⅓ RPM

Jamie®

HIGH FIDELITY

IT'S JUST A MATTER OF TIME
THE KIT-KATS

STEREO

JLPS 3029

J-LPS 3029 B

Prod. by Bob Finiz

SIDE II

1. FUNNY HOW LOVE CAN BE 2:05
   (L. Bowan)
2. THAT'S THE WAY 2:10
   (Hausman & Stewart)
3. SEA OF LOVE 3:05
   (G. Khoury & P. Baptiste)
4. WON'T FIND BETTER THAN ME 2:45
   (Hausman & Stewart)
5. YOU GOT TO KNOW 2:40
   (Hausman & Stewart)
6. COLD WALLS 2:20
   (Hausman & Stewart)

MFG. BY JAMIE RECORD CO. PHILA., PA.


Polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 1
PD 5040
(PD-5040 A)
2391 052
1. YOU MAKE IT EASY 5:20
2. WHAT IT'S ABOUT (LOVE AND ME) 5:37
3. WHATCHA GONNA DO TODAY 3:40
4. THE MYSTIC KNIGHTS OF THE SEA 5:12
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 2
PD 5040
(PD-5040 B)
2391 052
1. CHANGING MAN 4:50
2. THE BOODANG 5:20
3. THE BUM'S RUSH 10:17
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



AL 9580
(AL 9580 SA)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 1
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. THE EXECUTIVE INTRO* (1:07); 2. PET SHOP (4:56); 3. NUDGE NUDGE** (2:36) 4. LIVE BROADCAST FROM LONDON-PREMIERE OF FILM* (1:20); 5. BRING OUT YOUR DEAD* (:58); 6. HOW DO YOU TELL A WITCH* (2:47); 7. CAMELOT* (1:23) 8. ARGUMENT CLINIC** (4:16); 9. CRUNCHY FROG** (3:49) 10. THE CHEESE SHOP*** (4:07); 11. THE PHONE - IN*** (2:37) 12. SIT ON MY FACE**** (MUSIC: "SING AS WE GO"COMPOSED BY HARRY PARR DAVIES) (:44)**

*A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD.
℗ 1975 ARISTA RECORDS, INC.
**A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD. PRODUCED BY NANCY LEWIS. ℗ 1976 ARISTA RECORDS INC.
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****PRODUCED BY ERIC IDLE. MUSICAL PRODUCTION AND ARRANGEMENTS BY TREVOR JONES.
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ALL MATERIAL WRITTEN BY MONTY PYTHON

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AL 9580
(AL 9580 SB)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 2
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. ANOTHER EXECUTIVE ANNOUNCEMENT* (:30); 2. BISHOP ON THE LANDING* (3:07) 3. ELEPHANTOPLASTY*** (1:57); 4. THE LUMBERJACK SONG** (3:22); 5. BOOKSHOP**** (2:34); 6. BLACKMAIL** (3:52); 7. FAREWELL TO JOHN DENVER**** (:19)** ("ANNIE'S SONG" COMPOSED BY JOHN DENVER); **8. WORLD FORUM** (3:45); 9. STRING**** (2:20); 10. WIDE WORLD OF NOVEL WRITING*** (2:34); 11. DEATH OF MARY QUEEN OF SCOTS** (1:18); 12 NEVER BE RUDE TO AN ARAB**** (1:01)**

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AP 1001
STEREO

SIDE B
(AP 1001 B)

I Love
JIMMY, CARTER, JIMMY CARTER
By Peter Livingston & Andrew Piotrowski

1. The Very Private Jimmy Carter
2. J.C. Sent Me
3. Joy
4. Sagittarius of State
5. And Now That You're President Again...(1984).

A & P RECORDS INC.
℗ 1976 © 1976

CADET CONCEPT

T.M.

T.M.

EARL DOUD PRESENTS

CCX-1
(18903)

STEREO
SIDE 1

"SPIRO T. AGNEW IS A RIOT"

PTA	3:34
POLISH AMBASSADOR	2:31
DIPLOMACY	2:51
THE MONUMENT	1:21
THE JOKE	2:35
OATH OF OFFICE	:39
GOODNIGHT	:54
THE FIGHT	4:30
SILENT MAJORITY	3:27

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MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET CONCEPT
T.M.
T.M.
EARL DOUD PRESENTS
CCX-1
(18904)
STEREO
SIDE 2
"SPIRO T. AGNEW IS A RIOT"
I'M SORRY 2:30
JACK FROST PT. 1 3:23
JACK FROST PT. 11 2:24
JACK FROST PT. 111 3:32
JACK FROST PT. 1V 2:27
JACK FROST PT. V 3:25
JACK FROST PT. V1 4:15
DOOMSDAY MACHINE 1:30
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Heavy Music, Inc. BMI
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

LAUREL RECORDS

"CHARLIE PROSE" LIVE

33 1/3 RPM

SIDE ONE
LP 1109

TIME: 22:29

1. INTRODUCTION
SPACE ODYSSEY
ON THE ROAD AGAIN (BMI)
2. EIGHT DOLLARS BACK
3. AIRPORTS
4. CATHOLIC SCHOOLS
5. I FALL
6. SHAME AND SCANDAL
(WEST INDIAN FOLK SONG)
7. YOU'RE NOBODY TIL SOMEBODY
LOVES YOU (ASCAP)

(C) 1982 CHARLIE PROSE PRODUCTIONS

LAUREL RECORDS

"CHARLIE PROSE" LIVE

33 1/3 RPM

SIDE TWO
LP 1109

TIME: 25:50

1. LADY (BMI)
2. IGNORANTS
3. ANGEL ON THE TREE
4. A RABBIT IN MONTANA
5. ITALIAN PAPPA
6. I BELIEVE IN MUSIC (BMI)
(CLOSING MEDLEY)

© 1982 CHARLIE PROSE PRODUCTIONS


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE A
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Prostituti • Your Time Is Up
This Is God • Thatsa My Daughter?
Linoleum • Three For Five
Moms • The Parrot • Mrs. Revere
Go Fly A Kite • For A Camel
Ladies In The Casino
More Fun For A Quarter
I've Lost Before • The Potato
© Charlie Prose Productions
Laurel Records • Made in USA


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE B
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Drunk In The Hall • Acute Angina
Burning Rubber • Don't Pee Pee In The Pool
Cats Are Sneaky • Blind Man Shopping
Who Shot My Paw • Rental Camel • Two Cowboys
Anybody Else Up There?
What Did He Say? • This Darn Nurse
Birth Control • Weedwacker
Box And Saucer
© Charlie Prose Productions
Laurel Records • Made in USA

LAUREL RECORDS

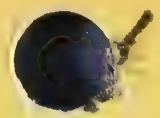
A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 1
SLP 11-11 **# 3**



33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The A & P • Sell The Car • The Seagull
Potty Seat Cover • Laughter And Gas
Prostate Problems • A Bud Right • Cataract
I Lost My Toupee • God Turns On The Light
Intersections And Condominiums • State Farm
Infrequent • The Dentist • Drop The Accent
A Real Good Feel Good Song *(R. Fagan / L. Alderman)*

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Laurel Records • Made in the U.S.A.

LAUREL RECORDS

A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 2
SLP 11-11 # 3

33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The Baby On The Bus • 40th Wedding Anniversary
The Lottery • The Balcony • Joys Of Parenthood
Good Tooth Fairy • To-Ta-Roo's
She Carried The Flag • Corduroy Pants
Bingo In Latin • The Get-Well Bag
My Fathers Advice
You Are My Miracle *(R. Whittacker)*

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Laurel Records • Made in the U.S.A.



MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE A **CAS-1049-A**

1. APOLOGIES	2:00
2. SPANISH INQUISITION	2:49
3. WORLD FORUM	4:00
4. GUMBY THEATRE	2:58
5. THE ARCHITECT	4:10
6. THE PIRANHA BROTHERS	9:50

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MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE B

CAS-1049-B

1.	DEATH OF MARY QUEEN OF SCOTS	2:35
2.	PENQUIN ON THE T.V.	2:58
3.	COMFY CHAIR/SOUND QUIZ	3:29
4.	BE A GREAT ACTOR/THEATRE CRITIC	4:21
5.	ROYAL FESTIVAL HALL CONCERT	4:06
6.	SPAM	2:24
7.	THE JUDGES/STAKE YOUR CLAIM	3:27
8.	STILL NO SIGN OF LAND/ THE UNDERTAKER	5:28

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ARISTA
MONTY PYTHON
ALB6-8343
(ALB6-8343 SA)
SIDE 1
33⅓ RPM
Sit On My Face 0:44
Announcement 0:23
Henry Kissinger 0:49
String 2:20
Never Be Rude To An Arab 1:01
I Like Chinese 3:10
Bishop 2:34
Medical Love Song 2:08
Farewell To John Denver 0:18
Finland 2:17
I'm So Worried 3:20
UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS
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ARISTA
MONTY PYTHON
ALB6-8343
[ALB6-8343 SB]
SIDE 2
33⅓ RPM
I Bet You They Won't Play This Song On The Radio 0:56
Martyrdom of St. Victor 1:41
Here Comes Another One 1:58
Bookshop 4:24
Do Wot John 0:33
Rock Notes 2:12
Muddy Knees 2:10
Crocodile 2:38
Decomposing Composers 2:42
Bells 2:23
Traffic Lights 1:56
All Things Dull and Ugly 1:28
A Scottish Farewell 0:20
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc., 6 W 57th St., N.Y., N.Y. 10019


COLUMBIA
HOWLS,
BONERS AND
SHOCKERS
ART LINKLETTER'S
HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp" 35926)
1. FAMILY SECRETS
2. PETS AND PEDIGREES
3. JOKES AND POEMS
4. WHAT TO BE WHEN GROWN UP
5. INSTRUCTIONS FROM THEIR FOLKS
6. QUICKIES
All selections from Art Linkletter's
"House Party"
"COLUMBIA" MARCAS REG. T. M. MADE IN U. S. A.


COLUMBIA
HOWLS,
BONERS AND
SHOCKERS
ART LINKLETTER'S
HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp"35927)
1. GIRL FRIENDS AND BOY FRIENDS
2. SURPRISING ANSWERS AND IMAGINATION
3. MISCELLANEOUS
4. WORDS AND EXPRESSIONS
All selections from Art Linkletter's
"House Party"
Lp
® "COLUMBIA" MARCAS REG. T. M. MADE IN U. S. A.

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 1
STEREO
PAS-6086-A



1. Say 3:37
   (Seals and Crofts) BMI
2. Petty Grievance 3:10
   (Tom Bernfeld) ASCAP
3. 2001 3:45
   (Richard Strauss) ASCAP
4. The Euphrates 6:16
   (Seals and Crofts) BMI
5. I Don't Know How To Love Him 4:27
   (Rice and Webber) ASCAP

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"2001" arr. by Lew Delgatto

℗ 1973 PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 2
STEREO
PAS-6086-B



1. Goodbye Sweet Janice 3:50
   (Joel Kaye) ASCAP
2. OFO 5:26
   (Johnny Richards) BMI
3. MacArthur Park 5:32
   (Jim Webb) ASCAP
4. Spinning Wheel 3:18
   (David Clayton Thomas) BMI

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"OFO" arr. by Johnny Richards
"Spinning Wheel" arr. by Tommy Newsome

℗ 1973

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023


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DIAMANDA GALAS
You Must Be Certain Of The Devil
RESTLESS
7 71403-1
SIDE 1
45 RPM
1. SWING LOW SWEET CHARIOT* • (2:44)
2. DOUBLE-BARREL PRAYER • (5:01)
3. LET'S NOT CHAT ABOUT DESPAIR • (5:00)
4. BIRDS OF DEATH • (5:15)
Produced by Gareth Jones and Diamanda Galas
All songs composed by Diamanda Galas
except *
All songs published by Dying Art Music (BMI)
℗ 1988 Mute Records Ltd.
RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA Manufactured in the USA

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DIAMANDA GALAS
You Must Be Certain Of The Devil



7 71403-1
SIDE 2
45 RPM

1. YOU MUST BE CERTAIN OF THE DEVIL • (4:55)
2. LET MY PEOPLE GO • (3:22)
3. MALEDICTION • (4:17)
4. THE LORD IS MY SHEPHERD* • (1:33)

Produced by Gareth Jones and Diamanda Galas
All songs composed by Daimanda Galas
except *
All songs published by Dying Art Music (BMI)

℗ 1988 Mute Records Ltd.

RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA Manufactured in the USA

B/B112

Side 1

33 1/3 RPM Stereo

Marcia Berman Sings Malvina Reynolds' RABBITS DANCE And Other Songs For Children





Band 1	I Live In A City (2:30)
Band 2	Johnny Built A House (2:08)
Band 3	Place To Be (2:06)
Band 4	You Can't Make A Turtle Come Out (1:38)
Band 5	Artichokes (1:05)
Band 6	Eight Candles (2:20)
Band 7	Jennie Fell Down (1:22)
Band 8	Morningtown Ride (2:31)

Produced by Marcia Berman and John Bucchino
B/B Records, 570 N. Arden Blvd., L.A. CA 90004
Manufactured in USA

℗© 1985 B/B Records

B/B 112

Side 2

33 1/3 RPM Stereo

Marcia Berman Sings Malvina Reynolds' RABBITS DANCE And Other Songs For Children





Band 1	Magic Penny (2:48)
Band 2	Move Over (1:06)
Band 3	Rabbits Dance (2:10)
Band 4	In The Dancing (3:00)
Band 5	Mommy's Girl (1:42)
Band 6	In Bethlehem (2:50)
Band 7	The Pets (1:40)

Produced by Marcia Berman and John Bucchino
B/B Records, 570 N. Arden Blvd. L.A. CA 90004
Manufactured in USA

℗ © 1985 B/B Records

RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

SYMPHONIC BAND

1. Scythian Overture

SIDE 1
18341

FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

2. Conversation for Cornet -
Robert Price, Soloist
3. The Westminister Walz
4. The Gallant Men

MIXED CHORUS

5. Mary and The Child
6. I Wonder As I Wander -
Patricia Porter-Soloist
7. Let The Heavens Be Glad -
Cynthia Raymond-Soloist

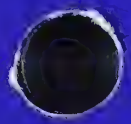
RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

DANCE BAND

1. Tequila - Cynthia Malecky-Soloist
2. Wipe Out - David Price-Soloist

SIDE 2
18342



FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

GIRL'S CHORUS

3. The Nativity - Victoria Young-Soloist
4. Lullaby For Christmas Eve
5. Sleigh Ride

SYMPHONIC BAND

6. Days of Glory
7. Of Festive Bells and Ancient Kings
8. Hosts of Freedom


SPANISH WORLD RECORDS, INC.
MONTILLA
ISMAEL NUÑEZ
Ismael Núñez y Sus Trasnochadores
FM-276
STEREO
Lado A
1. SUBE NENE, SUBE. Trulla.
(Cheo Pérez)
2. ME DEJAS, NO SE POR QUE. Trulla.
(Ismael Núñez Pratts)
3. CAMPANAS DE NAVIDAD.
(Ismael Núñez Pratts)
4. EL SER QUE SE ADORA. Trulla.
(Carmelo Cruz)
5. MANDAME UN RETRATO. Guaracha.
(Daniel Pérez)
6. SANTA CLAUS. Guaracha.
(William Rivera).
TRADEMARK REG. U.S. PAT. OFF. · MARCA REGISTRADA

SPANISH WORLD RECORDS, INC.

MONTILLA

ISMAEL NUÑEZ

Ismael Núñez y Sus Trasnochadores

FM-276 STEREO

Lado B

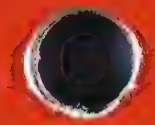
1. **EN LOS ESTADOS UNIDOS. Guaracha.**
   (Fidel Pérez)
2. **TENGO QUE OLVIDARTE. Trulla.**
   (Carmelo Cruz)
3. **CONSEJO NAVIDEÑO. Guaracha.**
   (Wito Jiménez)
4. **LA NOCHE BUENA MODERNA. Guaracha.**
   (Angel Alemán)
5. **PA' LA CAMA, CHEO. Trulla.**
   (Cheo Pérez)
6. **NUESTRAS TRADICIONES. Trulla.**
   (William Rivera).

TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA

TAKIE ŻYCIE
SUCH IS LIFE

WALDEMAR KOCOŃ

STEREO
SIDE ONE



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INTERTONE
1986 ● 102

NAUCZONO MNIE JAK ZYĆ (I WAS TAUGHT HOW TO LIVE)
W. Kocoń/ W Kocoń

DLA CIEBIE POLSKO (FOR YOU POLAND)
W Kocoń/ W Kocoń

JAKIM PRAWEM? (BY WHAT RIGHT?)
W Kocoń/ W Kocoń

OSTATNIE KAZANIE (THE LAST SERMON)
W Kocoń/ W Kocoń

KRÓLOWO JASNOŚCI
(O, QUEEN OF BRIGHTNESS)
W Kocoń/ W Kocoń

TAKIE ŻYCIE
SUCH IS LIFE

WALDEMAR KOCOŃ

STEREO
SIDE TWO

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INTERTONE
1986 ● 102

TAKIE ŻYCIE (SUCH IS LIFE)
W Kocoń/ W Kocoń

NIE NARZEKAJ (DON'T COMPLAIN)
W Kocoń/ W Kocoń

THE GREATEST PERFORMANCE OF MY LIFE
(NAJWIĘKSZE PRZEDSTAWIENIE MEGO ŻYCIA)
Sandro - Anderle - R / J Allen A.S.C.A.P.

ESA TRISTE GUITARRA (THAT SAD GUITAR)
(SMUTNA GITARA)
M. Alejandro/ A Magdalena A.S.C.A.P.

WIELKI TARG
(THE GREATEST BAZAAR)
Wł. Korcz/ W Młynarski A.S.C.A.P.

CHEECH & CHONG

STEREO
SIDE UNO
SP-77010
(SP-77019)

1. BLIND MELON CHITLIN' 4:20
2. WINK DINKERSON 2:57
3. ACAPULCO GOLD FILTERS 2:49
4. VIETNAM 3:08
5. TRIPPIN' IN COURT 5:57

Produced By Lou Adler

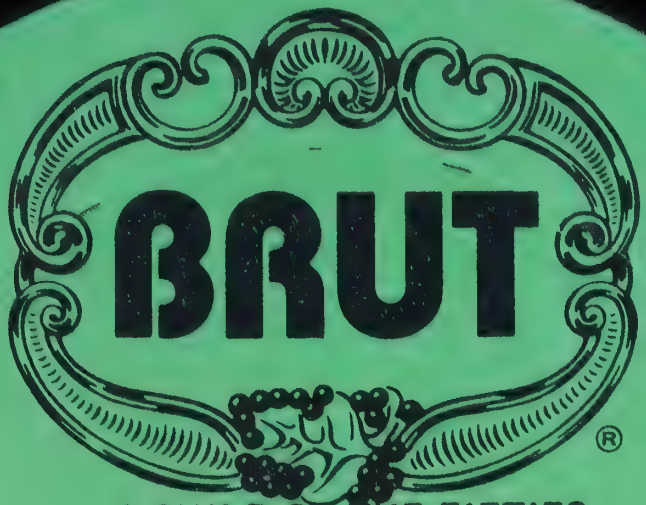
All material written and performed by
Cheech and Chong.

All material published by
India Music Ink.
(ASCAP)

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CHEECH & CHONG
STEREO
SIDE YE
SP-77010
(SP-77020)
1. DAVE 1:34
2. EMERGENCY WARD 3:30
3. WELCOME TO MEXICO 2:49
4. THE POPE: LIVE AT THE VATICAN 1:50
5. CRUISIN' WITH PEDRO DE PACAS 3:55
6. WAITING FOR DAVE 5:03
Produced By Lou Adler
All material written and performed by
Cheech and Chong.
All material published by
India Music Ink.
(ASCAP)
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BRUT
A CHILD OF THE FIFTIES
ROBERT KLEIN
SIDE ONE
Edited for
Air Play
BRUT 6001 DJ A
(BRUS 6001 DJ-A)
1. Civil Defense (No Talking) 3:07 — 2. Public School 1:56 — 3. School Lunch 1:50 — 4. The Sex Impulse 4:00 — 5. "Fabulous 50's 2:45 — 6. Substitute School Teacher 2:00 — 7. Starting Your Car :53 — 8. F.M. Disc Jockey 2:59 — 9. New York City Animals 1:25 — 10. All Night Groceries 1:00 — 11. The Panhandler 1:18.
All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, Inc. (BMI) Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs Produced by Rick Chertoff and Phil Gladston for Waffle. ℗ 1973 by Brut Prod. Inc.
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A CHILD OF THE FIFTIES
ROBERT KLEIN

SIDE TWO
Edited for
Air Play

BRUT 6001 DJ B
(BRUS 6001 DJ-B)

1. Public Service Commercials 1:35 — 2. My Little Margie 1:43 — *COMMERCIALS: 3. Kraft :39 — 4. Peg Bracken :26 — 5. Geritol 1:16 — 6. Raid 1:08 — 7. Shell & Amoco 1:56* — 8. Our Gang 3:40 — 9. Musical Instruments 1:55 — *ATHLETICS: 10. Yankee Junior 1:35 — 11. Ballplayers Talk :56 — 12. Halftime Shows 2:43* — 13. Words 1:36 — 14. The Foreigner :23 — 15. Childhood Myth 1:03 — 16. "Middle Class Educated Blues" 3:16 — 17. School Assembly 2:38 — 18. James Abram Garfield 1:04.

All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, INC. (BMI). Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs produced by Rick Chertoff and Phil Gladston for Waffle.

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I'M A COMEDIAN, SERIOUSLY

Franklyn Ajaye

Working In Men's Clothing Store:
- Homosexuals
- Girls With Big Breasts
- Birthday Suit
- Female Customers
- Black/White Customers
- Talking About Customers
- Caught In Zipper

College:
- Rolling Joints
- Trés
- Parties
- Swahili Lessons
- Intimidating White Students
- Hippie Professors
- True/False Tests

Law School:
- Morris And Howard
- Security Guard Girls Dorm

New York City:
- Street Crime
- Ain't Got Shit Clothes
- Uncle Johnny
- The Bitter End

Total Time: 21:15

SP-3642/Stereo (SP-3687)
All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)
Produced by Wally Amos
℗ 1974 A&M Records, Inc.

A&M RECORDS 1

I'M A COMEDIAN, SERIOUSLY

Franklyn Ajaye

Being A Comedian

Traveling:
- Chicano Pilot
- The South
- Hotels
- Hugh Masekela
- James Brown
- Bobby Blue Bland
- Black Audiences

Movies:
- Don Juan
- Movie Ad
- Shaft
- Hit
- Actors As Singers
- Sidney Poitier
- Billy Jack
- The Exorcist

Religion:
- Minority Program
- Friend In Seminary
- Jesus Freaks
- Funerals

Television:
- Kung Fu
- Father Knows Best
- Leave It To Beaver
- Tide
- Ring Around The Collar
- Goodyear Bra

Total Time: 18:45

SP-3642/Stereo (SP-3688)
All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)
Produced by Wally Amos
℗ 1974 A&M Records, Inc.

A&M RECORDS 2


WHUS
KAPP
JOSE JIMENEZ
TALKS TO
TEENAGERS
(OF ALL AGES)
SIDE
1
PROMOTIONAL
RECORD
KL-
1304
1. THE CHEERLEADER 3:05
2. THE VOCATIONAL GUIDANCE COUNSELOR 3:39
3. THE ETIQUETTE EXPERT 10:17
KL 2 1304 A
1278
LONG PLAYING
MANUFACTURED BY KAPP RECORDS, INC., NEW YORK


WHVS
KAPP
JOSE JIMENEZ
TALKS TO
TEENAGERS
(OF ALL AGES)
SIDE
2
PROMOTIONAL
RECORD
KL-
1304
1. THE BASEBALL STAR 2:58
2. TEENAGE PROBLEMS 2:15
3. THE HISTORY LESSON—
CHRISTOPHER COLUMBUS 3:16
4. THE MARRIAGE COUNSELOR 2:23
5. ANOTHER HISTORY LESSON—
GEORGE WASHINGTON 2:10
6. MY ALMA MATER 4:10
KL 2 1304 B
1278
LONG PLAYING
MANUFACTURED BY KAPP RECORDS, INC., NEW YORK


ATLANTIC
SD 7257
CHRIS RUSH
FIRST RUSH
1. EVEN NICE PEOPLE GET TV (4:32)
Funk/Puerto Rican Wagon Train/
Howdy Doody
STEREO
ONE
℗ 1973
ATLANTIC
2. CA-CA-AH-AH-DOODY-POO-POO (1:32)
3. GRASS (9:00)
Munchie Monster/The Dealer Man/
El Exigente/Lawrence Talbot Turns On/
Filtered Prunes
4. SCIENCE FICTION (3:49)
U.F.O./Alien Meets The Wino/
Star Trek/Getting High In The Future
All material written by Chris Rush
Published by Landrush Productions Inc., BMI.
(ST-A-722725RI)
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD 7257

CHRIS RUSH
FIRST RUSH

1. JESUS IN A DOPE BUST (3:17)

STEREO

TWO

℗ 1973
ATLANTIC

2. SISTER JOHN DAMIAN'S VIRGIN SCHOOL (6:22)
3. GOLDEN ZITS OF THE FIFTIES (3:00)
4. MIND FARTS (3:32)
5. NAKED APE (0:55)
6. BLACULA MEETS TAR BABY (2:52)
7. ABIE'S MAGIC HAT (1:45)

All material written by Chris Rush
Published by Landrush Productions Inc., BMI.

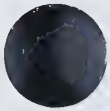
(ST-A-722726RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



STEREO 33 1/3 RPM
0-66621 • A SIDE

℗ 1989, 1990 Buena Vista Pictures Distribution, Inc.
Hollywood Records,
500 S. Buena Vista St.,
Burbank, CA 91521.
Distributed by
Elektra Entertainment,
A Division of Warner
Communications Inc.
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SEBASTIAN C.
UNDER THE SEA

Atlantic Ocean Single Mix 3:36
Jellyfish Mix 5:20
Mermaid Dub 3:27

Words by Howard Ashman/Music by Alan Menken
Pub., Walt Disney Music Co., ASCAP and
Wonderland Music Co., Inc., BMI
ST-ED-66621A-SP
Original Production by Howard Ashman,
Alan Menken and Robert Kraft
Original Arrangement by Robbie Merkin and Alan Menken
Additional Production, Arrangement and Remixes by
Jellybean for Jellybean Productions, Inc.
Featuring vocals by Samuel E. Wright

DIST. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.



STEREO 33 1/3 RPM
0-66621 • B SIDE

© 1989, 1990 Buena Vista Pictures Distribution, Inc.
Hollywood Records,
500 S. Buena Vista St.,
Burbank, CA 91521.
Distributed by
Elektra Entertainment,
A Division of Warner Communications Inc.
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SEBASTIAN C.
UNDER THE SEA

Pacific Ocean Single Mix 3:10
Polka Dot Bikini Mix 5:33
Sub Dub 3:46

Words by Howard Ashman/Music by Alan Menken
Pub., Walt Disney Music Co., ASCAP and
Wonderland Music Co., Inc., BMI
ST-ED-66621B-SP
Original Production by Howard Ashman,
Alan Menken and Robert Kraft
Original Arrangement by Robbie Merkin and Alan Menken
Additional Production, Arrangement and Remixes by
Bongo Bob Smith for Bongo Bob Productions
Featuring vocals by Samuel E. Wright

DIST. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.


CUTTING RECORDS
CR-200
TIME: 5:26
BONUS: 2:10
33⅓ RPM
Dorian Music
ASCAP
SIDE B
Executive Producer:
Amado Marin
Produced & Mixed by:
Jerry Calliste Jr.
& Aldo Marin
Recorded at:
Secret Sound Studio, NY, NY
Engineered by:
Tom Gartland & Jim Lyon
AL-NAAFIYSH (The Soul)
Calliste Jr.
Hashim
Sure Force Productions Sure Shot Edit by Aldo Marin
℗ 1983 CUTTING RECORDS
111 Dyckman Street
NY, NY 10040 (212) 569-4589
WARNING: Unauthorized Reproduction is Prohibited by
Federal Law and Subject to Criminal Prosecution.



Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 1

33⅓ R.P.M.
FDS 111 A
(FDS 63724)

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part I)
(Copyright 1969 by Robert Scheer)
(12:00)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

A Product of Flying Dutchman Productions Ltd. • 65 W.55th St. • New York 10019 • Made in USA • Distributed by Mainstream Records, Inc.



Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 2

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part II)
(Copyright 1969 by Robert Scheer)
(11:10)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

A Product of Flying Dutchman Productions Ltd. • 65 W. 55th St. • New York 10019 • Made in USA • Distributed by Mainstream Records, Inc.

CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 1

1. ENJOYING GOLF
2. THE GRIP
3. THE STANCE
4. THE DRIVE
5. FAIRWAY WOODS

CARLTON RECORD CORPORATION MADE IN U.S.A.

CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 2

1. THE IRONS
2. THE SHORT GAME
3. PUTTING
4. SAND TRAPS
5. GOLF, A THINKING MAN'S GAME

CARLTON RECORD CORPORATION


TRANCEGLOBALNATION
CYGNUS X
The Orange Theme
A1. Moonmans Orange Juice Mix - Ferry Corsten
A2. Push Remix - Dirk "Mac" Maassen
B1. Bervoets & De Goeij Mix - Piet Bervoets & Benno de Goeij
B2. Red Jerry's Prolekult Mix
B3. Original Mix - AC Bousten
Moonquake Music
Arcade America / ID&T Music

ARCADE AMERICA 1901 Avenue of the Stars,
Suite1545, LA CA, 90067 info@arcadeamerica.com
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Printed in the USA



RADIKAL RECORDS

AA00299


M-G-M
BUGALU PARTY
THE LIVELY ONES
4449
SIDE 1
1. BUGALU MOVEMENT 2:10 (A. Bagliono) M. C. Publications BMI
2. WORKING IN THE COAL MINE 3:21 (A. Tussiant) Marsaint Music BMI
3. KNOCK ON WOOD 3:55 (S. Cropper-E. Floyd) East Publications BMI
4. SHE MOVED ME 2:23 (A. Bagliono) M. C. Publications BMI
5. IN THE MIDNIGHT HOUR 3:12 (S. Cropper-W. Pickett)
Cotillion Music, Inc. And East Publications, Inc. BMI
6. WE GOT A THING THAT'S IN THE GROOVE 4:00
(Storball) McLaughlin Publications BMI
Produced By M.C.M. Productions Inc.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN MAYER, INC. – Made in U.S.A.


M-G-M
BUGALU PARTY
THE LIVELY ONES
E 4449
SIDE 2
1. YOU ARE MY SUNSHINE 2:45 (J. Davis-C. Mitchell)
Peer International Corp. BMI
2. 634-5789 2:45 (S. Cropper-E. Floyd) East-Pronto Music BMI
3. TAKE IT WHILE YOU CAN 2:37 (A. Bagliono) M. C. Publications BMI
4. I GOT YOU (I Feel Good) 2:12
(J. Brown) Lois-Try Me Music BMI
5. HOLD ON, I'M COMING 3:55
(Proter-Hayes) East-Pronto Music BMI
Produced By M.C.M. Productions, Inc.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 1
1. TRITALA 2:05
2. KAJLI 15:15
3. BHATIALI 6:25
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 2
1. BHAJAN 2:10
2. MAYANAMOTIR 3:30
3. JHUMUR 7:05
4. CHANT BAUL 7:53
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23481 DMM 1

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Днем и ночью (А. Пугачева — Я. Далин); **Глазами ребенка** (Ю. Чернавский — И. Форсман); **Любовь причиняет страдания** (Л. Хольм — И. Форсман) **Бесчувственная телефонистка** (А. Гленмарк — И. Форсман); **Все время ты был рядом** (Т. Сёдерберг — И. Форсман)

На английском языке

Аранжировки Л. Шёхольма

Запись 1985 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23482 DMM 2

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Святая ложь (А. Пугачева — Д. Костюрин, английский текст Я. Далина); **Певчая птичка** (Л. Хольм — И. Форсман); **Неудачная вечеринка** (Т. Сёдерберг — Т. Х. Майнор)
Капитан (А. Пугачева — И. Форсман)
Такое чудо (Л. Хольм — Я. Далин)
На английском языке
Аранжировки Л. Шёхольма
Запись 1985 г.

"DINNER WITH DRAC!"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 1

1. DINNER WITH DRAC - 2:31
   (Sheldon/Laird)
2. THE INVITATION - 4:35
3. MONSTER TIME - 2:36
   (Black/Gentile)
4. THE WOLFMAN - :58
5. THE MUMMY - 1:46
6. TRANSYLVANIA - 5:10
   (Fanelli, Jr./Chewuk)

Produced by Geoffrey Black

℗1976 Pickwick
International, Inc.

"DINNER WITH DRAC"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 2

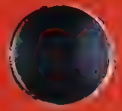
1. THE BAT - 2:34
(Stevens)
2. THE ARRIVAL - 2:17
3. LITTLE GREEN RIDING HOOD - 1:24
4. DRACULA'S UNDYING LOVE - 3:11
(Barnes)
5. DINNER IS SERVED - 2:12
6. DINNER WITH DRAC - 3:49
(Sheldon/Land)

Produced by Geoffrey Black
©1976 Pickwick
International, Inc.

Trans-Electronic
Music Productions, Inc.
Presents

WALTER CARLOS
SONIC SEASONINGS

KG 31234
C 31235
STEREO



SIDE ONE
AL 31235
℗ 1972 CBS, Inc.

1. SPRING 22:09
-W. Carlos-

COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ®


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE TWO
BL 31235
℗ 1972 CBS, Inc.
1. SUMMER 21:31
-W. Carlos-
MARCAS REG.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE THREE
AL 31236
℗ 1972 CBS, Inc.
1. FALL 20:56
-W. Carlos-
MARCAS REG.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE FOUR
BL 31236
℗ 1972 CBS, Inc.
1. WINTER 20:31
-W. Carlos-
MARCAS REG.

ABRAZ

Record Productions

"SINCERELY"

FRANK ZARBA

Side One
STEREO

33-1/3 rpm
AB300A

SEND IN THE CLOWNS (ASCAP)	(4:15)
SHY GUY (ASCAP)	(2:15)
I WONDER WHO (ASCAP)	(2:44)
SUMMER RAIN (ASCAP)	(3:03)
LOVE IS THE ANSWER (ASCAP)	(3:35)

℗ 1976 Frank Zarba

ABRAZ

Record Productions

"SINCERELY"

FRANK ZARBA

Side Two
STEREO



33-1/3 rpm
AB300B

SAD OVER YOU (ASCAP)	(2:53)
FEELINGS (BMI)	(4:03)
ROSES (ASCAP)	(4:47)
MEMORY OF YOU (ASCAP)	(3:46)
THERE ARE MANY SEASONS (ASCAP)	(3:54)

℗ 1976 Frank Zarba



S 507
SIDE 2
A Trademark of Motown
Record Corp. © 1969

HS-1635-2
STEREO

"GET READY"
THE RARE EARTH

1. GET READY (William Robinson) 21:30



S 507
SIDE 1
A Trademark of Motown
Record Corp. © 1969

HS-1634
STEREO

"GET READY"
THE RARE EARTH

1. MAGIC KEY (K. Folcik, G. Bridges) 3:50
2. TOBACCO ROAD (John Loudermilk) 7:10
3. FEELING ALRIGHT (Dave Mason) 5:00
4. IN BED (T. Baird,
W. Henderson, L. Henderson) 3:00
5. TRAIN TO NOWHERE
(. Youlden, K. Simmonds) 3:20


RARE EARTH
T.M.
R 534D
SIDE 1
HS-1913-3
STEREO
"RARE EARTH IN CONCERT"
1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
HS-1914-3
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38



R 534D
SIDE 3

HS-1915-3
STEREO

"RARE EARTH IN CONCERT"

1. WHAT'D I SAY (R. Charles) 6:31

2. THOUGHTS (G. Bridges, P. Hoorelbeke, E. Guzman, J. Persh, M. Olson, R. Monette) 10:53


RARE EARTH
T.M.
R 534D
SIDE 4
HS-1916-3
STEREO
"RARE EARTH IN CONCERT"
1. (I KNOW) I'M LOSING YOU
(C. Grant, E. Holland, N. Whitfield) 14:09
2. NICE TO BE WITH YOU
(M. Olson, R. Monette, P. Hoorelbeke) 2:15



R 534D
SIDE 1

HS-1913-3
STEREO

"RARE EARTH IN CONCERT"

1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
RS-1914-3
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38


RARE EARTH
T.M.
R 534D
SIDE 3
HS-1915-3
STEREO
"RARE EARTH IN CONCERT"
1. WHAT'D I SAY (R. Charles) 6:31
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R 534D
SIDE 4

HS-1916-3
STEREO

"RARE EARTH IN CONCERT"

1. (I KNOW) I'M LOSING YOU
(C. Grant, E. Holland, N. Whitfield) 14:09

2. NICE TO BE WITH YOU
(M. Olson, R. Monette, P. Hoorelbeke) 2:15


Blue Note
Side 1
BLUE NOTE RECORDS — A DIVISION OF UNITED ARTISTS RECORDS, INC. • MADE IN U.S.A. • ALL RIGHTS RESERVED


Stereo
BN-LA344-G
Blue Note
Side 2
BLUE NOTE RECORDS — A DIVISION OF UNITED ARTISTS RECORDS, INC. • MADE IN U.S.A. • ALL RIGHTS RESERVED


Satin Doll
BOBBI HUMPHREY
Stereo
BN-LA344-G
Blue Note
Side 1
1. NEW YORK TIMES • 6:35
(L. Mizell) Alruby Music ASCAP
2. SATIN DOLL • 4:05
(D. Ellington/J. Mercer/B. Strayhorn)
Famoo Music, Inc. ASCAP
3. SAN FRANCISCO LIGHTS • 5:20
(C. Daniel) Alruby Music ASCAP
4. LADIES DAY • 6:15
(L. Mizell) Alruby Music ASCAP
Produced by Larry Mizell and Chuck Davis for
Sky High Productions, Inc.
Executive Producer: George Butler
Arranged and Conducted by Larry Mizell
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Blue Note
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WATT WORKS, INC. 6 West 95th Street New York, N.Y. 10025

CARLA BLEY

TROPIC APPETITES

WATT

SIDE A

WATT/1 STEREO

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WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT? (11:00)

IN INDIA (1:10)

ENORMOUS TOTS (6.00)

CAUCASIAN BIRD RIFFLES (5:05)

Made in U.S.A.


WATT WORKS, INC. 6 West 95th Street New York, N.Y. 10025
CARLA BLEY
TROPIC APPETITES
WATT
SIDE B
WATT/1 STEREO
Copyright © ℗ 1974 by Watt Works (BMI)
FUNNYBIRD SONG (1:15)
INDONESIAN DOCK SUCKING SUPREME (8:55)
SONG OF THE JUNGLE STREAM (10:15)
NOTHING (3:35)
Made in U.S.A.

JUD JUD



X THE DEMOS X

X HIGH HAT SONG X GALLOP SONG X SLITHER SONG X DIVEBOMB SONG X
X FAST SONG X ROUNDS OF JUD SONG X TUNING SONG X BACKMASKING SONG X TURN AROUND SONG X



JUD JUD JUD





To: CLINT
With Regards
Best
Blake

Kirk & Blake



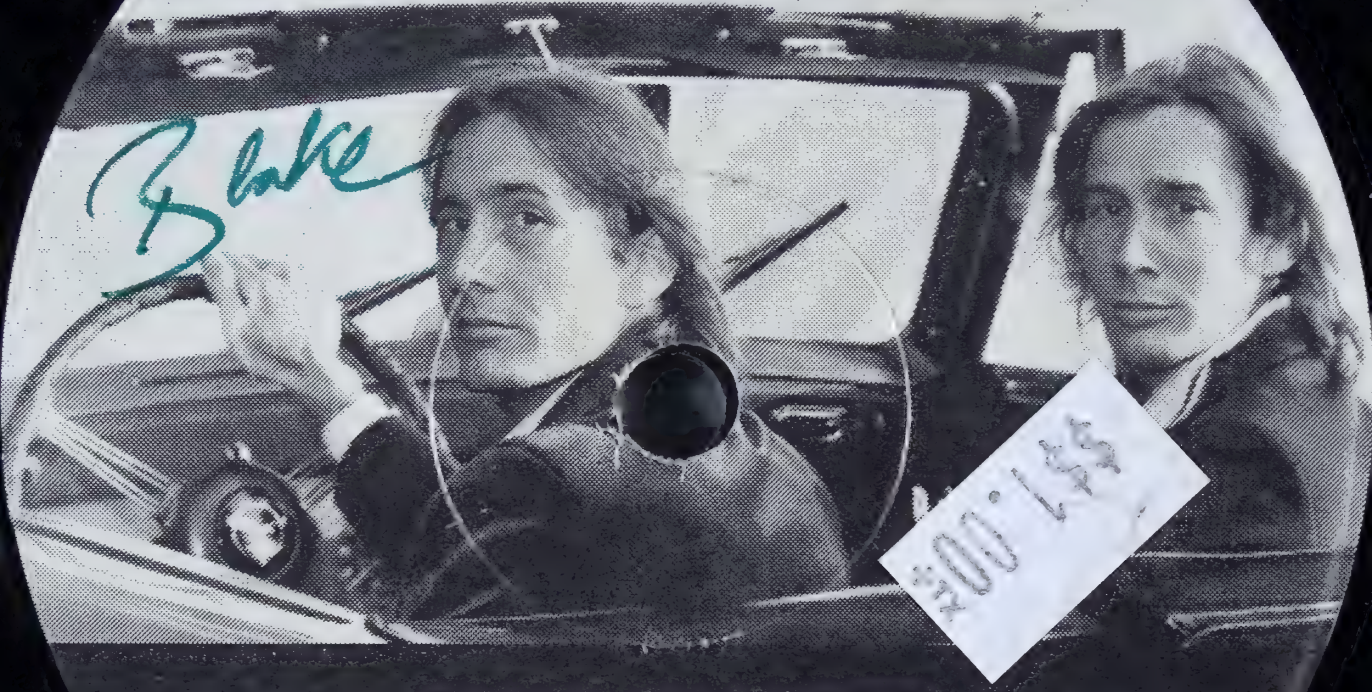
side one **EMPHYSEMA BLUES** 45rpm

K. Torney

© Coventry Publications A.S.C.A.P.

P.O. Box 7108 Berkeley,
Ca. 94707

Blake & Kirk



side two

PANAMA HOTEL

B. Torney

45rpm

© Coventry Publications A.S.C.A.P.
P.O. Box 7108 Berkeley,
Ca. 94707


TODDLIN' TOWN
Records
Downstream Mus./
Vapac Mus./
Flomar Mus.
(BMI)
Time: 2:25
TT 108
(4012)
(Vocal)
★★THE FUNKY JUDGE★★
(A. Williams - L. Hutton)
BULL & THE MATADORS
A Sherrel-Cross Production
Nationally Distributed by SCEPTER RECORDS, INC.


TODDLIN' TOWN
Records
Downstream Mus./
Vapac Mus./
Flomar Mus.
(BMI)
Time: 2:25
TT 108
(4013)
(Instrumental)
THE FUNKY JUDGE
(A. Williams - L. Hutton)
BULL & THE MATADORS
A Sherrel-Cross Production
Nationally Distributed by SCEPTER RECORDS, INC.


TODDLIN' TOWN
RECORDS
Cachand Music
& Toddlin Mus.
Pub., Inc.
BMI - 2:22
4029
Produced by
Karl Tarleton
Arranged by
Floyd Morris
I CAN'T FORGET
(L. Charles, K. Tarleton, L. Hanks)
BULL & MATADORS
116
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Cachand Music
& Toddlin Mus.
Pub., Inc.
BMI - 2:20
4030
Produced by
Karl Tarleton
Arranged by
Floyd Morris
MOVE WITH THE GROOVE
(L. Charles, K. Tarleton, L. Hanks)
BULL & MATADORS
116
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac Music
BMI • 2:40
4003
Arr. & Prod. by
Jimmy Jones
GIMME SOME OF YOURS
(I'LL GIVE YOU SOME OF MINE)
(J. Jones & L. Blasingaine)
LARRY & THE HIPPIES
103
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac Music
BMI - 2:45
4004
Arr. & Prod. by
Jimmy Jones
ENOUGH FOR EVERYBODY
(Jimmy Jones)
LARRY & THE HIPPIES
103
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN RECORDS
Nicolet Pub. Co.
Toddlin' Music
Pub. BMI 2:30
4055-A
Arr. & Prod. by
Richard Pegue
for Pat-Ann
Productions
I AM SOMEBODY-PART I
(P. D.-text by Rev. Jessie L. Jackson)
(Adaptation & Mus. by Richard Pegue)
THE BROTHERS AND SISTERS
128
1827 S. MICHIGAN AVE. CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co.
Toddlin' Music
Pub. BMI 2:42
4056-B
Arr. & Prod. by
Richard Pegue
for Pat-Ann
Productions
I AM SOMEBODY - PART II
(Richard Pegue)
THE BROTHERS AND SISTERS
128
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co./Toddlin' Music Pub.
BMI - 2:58
4050-M
Arr. & Prod. by Richard Pegue & Terry Thompson For Pat-Ann Productions
PART ONE
NOBODY IS GONNA TURN US 'ROUND
(R. Pegue - T. Thompson)
THE BROTHERS & SISTERS
126-A
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Nicolet Pub. Co./Toddlin' Music Pub. BMI - 2:30
4052-M
Arr. & Prod. by Richard Pegue & Terry Thompson For Pat-Ann Productions
PART TWO
NOBODY IS GONNA TURN US 'ROUND
(R. Pegue - T. Thompson)
THE BROTHERS & SISTERS
126-B
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6565

HAYFEVER

PRODUCTIONS

2343 Holbrook Dr., Concord, Calif. 94519



45 RPM
STEREO
2:20

HF2579A

THE RIDER

(Suzi McKee and Mark London Williams)

DALE PRYOR

© Ranger Rhythms
℗ Hayfever Productions 1985

HAYFEVER

PRODUCTIONS

2343 Holbrook Dr., Concord, Calif. 94519

45 RPM
STEREO
2:17



HF2579B

OVER YOU

(Dale Pryor and Al Larios)

DALE PRYOR

℗ Hayfever Productions
A.S.C.A.P. 1985

Dirty Boot



DB-202-E
STEREO
Time: 4:06

Dirty Boot
Publishing
BMI
℗1977
Rick Hess
Sound
Engineer:
Bill Blue

MY KIND OF WOMAN

(Rick Hess)

CRYMINY SAKES

Produced by: Stan Katz, Al Dovidia,
Arthur and Marygale Zuscar

Dirty Boot



DB-200-S
STEREO
Time: 3:36

Dirty Boot
Publishing
BMI
℗1977 Stanley
David Flores
Sound
Engineer:
Bill Blue

(She's A)
COMPLICATED WOMAN

(Stanley David Flores)

CRYMINY SAKES

Produced by: Stan Katz, Al Dovidia,
Arthur and Marygale Zuscar


A Gateway TOP TUNE
POPULAR SERIES
1196 A
(9066)
HEY, JEALOUS LOVER
JACK DANIELS
With HERBIE LAYNE'S
ORCHESTRA
GATEWAY RECORDS • CINCINNATI, OHIO


A Gateway TOP TUNE
POPULAR SERIES
1196 B
(9067)
SINGING THE BLUES
MARV LOCKARD
With HERBIE LAYNE'S
ORCHESTRA
GATEWAY RECORDS • CINCINNATI, OHIO


CITATION
CIT-1034
HOW TIMES HAVE CHANGED


CITATION
CIT-1034
TRY A LITTLE TENDERNESS
(Woods-Campbell-Connelly)
OCIE SMITH
with
Rico Henderson Orch.
CITATION RECORDS INC. BOSTON, MASSACHUSETTS


ORIGINAL SOUND ®
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-96
(or-198)
Produced by
Laboe and
Barrett
Time: 2:19
RUNAWAY PEOPLE
(Arlester Christian)
DYKE AND THE BLAZERS


ORIGINAL SOUND ®
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-96
(or-199)
Produced by
Laboe and
Barrett
Time: 2:54
I'M SO ALL ALONE
(Arlester Christian)
DYKE AND THE BLAZERS


SHERATON
RECORDS
S 57
ZTSP 24358
ASCAP
Harman
Music Inc.
Vocal
THE WEDDING IS OVER
(John Giambujo - W. Leavitt)
CINDY LORD & LINDY DOHERTY
BILL LEAVITT ORCHESTRA
Sheraton Records, Inc.
246 Huntington Ave.
Boston


SHERATON
RECORDS
S 57
ZTSP 24359
BMI
Tobin
Regent
Music Corp.
Vocal
LET'S GO STEADY
(B. Raleigh - S. Edwards)
CINDY LORD & LINDY DOHERTY
BILL LEAVITT ORCHESTRA
Sheraton Records, Inc.
246 Huntington Ave.
Boston


CORINTH
RECORDS
45 RPM
Time: 2:45
201,030
ANEMA E CORE
TINO FONTE


CORINTH
RECORDS
45 RPM
Time: 2:34
201,031
MY LOVE FORGIVE ME
TINO FONTE

TONES®

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Light Instrumental

MODERATE

#7329



TONES® Playlist

TONES® Foreground Music by Muzak
Light Instrumental
MODERATE
#7329

TONES® Foreground Music by Muzak
Light Instrumental
MODERATE
#7329

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7329 MODERATE LIGHT INSTRUMENTAL

TRACK ONE

David Benoit
I Just Can't Stop Loving You (9558)
℗ 1988 GRP Rec. Inc.
Russ Barenberg
Without Words (0176)
℗ 1983 Rounder Rec. Inc.
Shadowfax
Against The Grain (46924)
℗ 1988 Capitol Rec. Inc.
John Goin
Dream Dance (42127)
℗ 1988 MCA Rec. Inc
Pierre Bensusan
Mille Vallees (42665)
℗ 1988 CBS Inc
Dave Samuels
New Math (42144)
℗ 1988 MCA Rec. Inc
Acoustic Alchemy
Drake's Dream (22125)
℗ 1988 MCA Rec. Inc
Yutaka
The Shadows (9557)
℗ 1988 GRP Rec. Inc
Earl Klugh
Tropical Legs (46030)
℗ 1988 Capitol Rec. Inc.

TRACK TWO

Chuck Mangione
Sweet Butterfly (40984)
℗ 1988 CBS Inc.
Earl Klugh
Just Like Yesterday (46007)
℗ 1983 Capitol Rec. Inc.
Chet Atkins
Sunrise (39591)
℗ 1985 CBS Inc.
John Jarvis
Wide Open Spaces (5963)
℗ 1987 MCA Rec. Inc
Don Harriss
Impromptu (80018)
℗ 1987 Sonic Atmospheres Rec.
Suzanne Ciani
Summer's Day (2026)
℗ 1988 Private Music/RCA
Acoustic Alchemy
Natural Elements (42125)
℗ 1988 MCA Rec. Inc
Grant Geissman
Snapshots (224)
℗ 1987 TBA Rec./Palo Alto
Dan Siegel
Just For The Moment (44026)
℗ 1987 CBS Inc
Preston Reed
If Only (423)
℗ 1987 Flying Fish Rec. Inc.

TRACK THREE

Larry Carlton
Discovery (42003)
℗ 1987 MCA Rec. Inc.
John Jarvis
Southern Hospitality (5963)
℗ 1988 MCA Rec. Inc.
William Orbit
Riding To Rio (42098)
℗ 1988 No Speak Rec./I.R.S.
Andreas Vollenweider
Moon Dance (42255)
℗ 1986 CBS Inc.
Earl Klugh
Wishful Thinking (46030)
℗ 1984 Capitol Rec. Inc.
Special EFX
The Lady And The Sea (9559)
℗ 1988 GRP Rec. Inc.
Russ Freeman
Polo In The Palisades (8603)
℗ 1986 PARAS Rec. Inc.
Grant Geissman
Teruko (10217)
℗ 1986 TBA Rec./Palo Alto
Chet Atkins
Love Letter (40593)
℗ 1987 CBS Inc.
Preston Reed
Playing By Ear (324)
℗ 1984 Flying Fish Rec. Inc.
Russ Barenberg
For J.L. (0176)
℗ 1983 Rounder Rec. Inc.

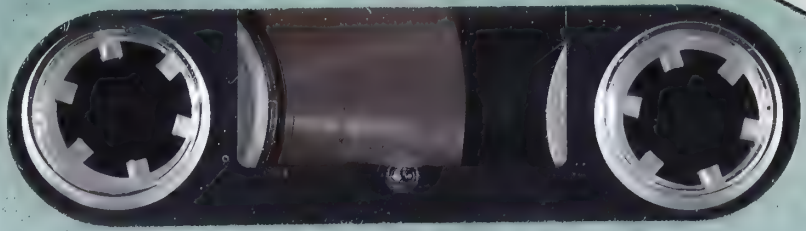
TRACK FOUR

Leo Kottke
Short Wave (2025)
℗ 1988 Private Music/RCA
Mark Knopfler
Smooching (23827)
℗ 1983 Warner Bros. Rec. Inc.
David Benoit
Painted Desert (9558)
℗ 1988 GRP Rec. Inc.
Shadowfax
We Used To Laugh (46924)
℗ 1988 Capitol Rec. Inc.
Larry Carlton
Smiles & Smiles To Go (5689)
℗ 1986 MCA Rec. Inc.
Acoustic Alchemy
If Only (42125)
℗ 1988 MCA Rec. Inc.
Yanni
Nostalgia (2027)
℗ 1987 Private Music/RCA
John Jarvis
Long Awaited, Never Delivered (5690)
℗ 1986 MCA Rec. Inc.
Giles Reaves
Wunjo (5819)
℗ 1987 MCA Rec. Inc.
Alex de Grassi
McCormick (3016)
℗ 1988 Novus Rec./RCA

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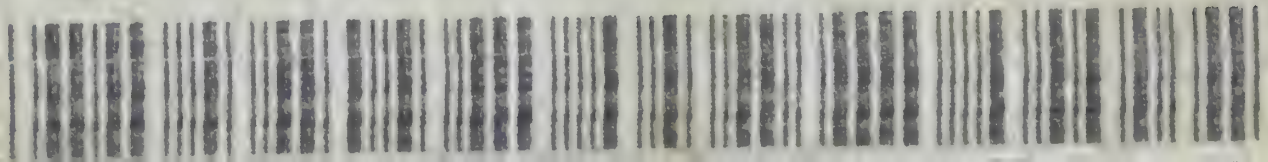
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WRUR

WRUR

GOIN' TO RIO
Produced and Composed by Bola Sete

Arrangements by Bola Sete and Milt Rogers
Production Assistance by Stan Marcum
Conducted by Milt Rogers and Bola Sete
Engineers—Glen Kolotkin, Mike Nemo, Pete Romano, Tommy Vicari
Mix Engineer—Mike Nemo
Special thanks to Ken Baker, Fred Berk and Bob Gordon

THE MUSIC

1.	2.
Goin' to Rio	Sunrise in Manaus
Dance of the Jungle	Meu Ogum Dedicated to Baden Powell
Waking Giant Dedicated to Brazil	I See Your Face
Serenade	Dance of the Bamboo
Pretty Afternoon	Rain Forest
Brazilian Soul	Folk Guitar Dedicated to John Fahey

THE MUSICIANS

Acoustical Guitar
Bola Sete

Violins
Leonard Atkins
Israel Baker
Alex Beller
Herman Clebanoff
James Getzoff
Jack Gootkin
Bernard Kundell
William Kurasch
Marvin Limonick
Alfred Lustgarten
Erno Neufeld
Jerome Reisler
Marshall Sosson
Albert Steinberg
Joseph Stepansky
Robert Sushel

Violas
Samuel Cytron
Virginia Majewski
Alexander Nelman
Gareth Nuttycombe
Abraham Weiss

Celli
Joseph Di Tullio
Justin Di Tullio
Raphael Kramer
Irving Lipschultz
Kurt Reher

String Bass
Mike Rubin

Harp
Catherine Gotthoffer

Voices
Tom Bahler
Mitch Gordon
Ronald Hicklin
Ida McCune
Lewis Morford
Sally Stevens
Jackie Ward
Andra Willis

Oboe
Jules Jacob

Flute
Hadley Caliman

Bass Flute
Alto Flute
Piccolo
Justin Gordon

Trombones
James Henderson
Tommy Pederson
Thomas Shepard
Kenneth Shroyer

Bass Trombone
Kenneth Shroyer

Tuba
Baritone Tuba
John Johnson

Trumpets
Flugelhorn
Anthony Terran
George Werth

Congas
Armando Peraza

Electric Organ
Richard Kermode

Electric Bass
Doug Rauch
Tom Rutley

Drums
George Marsh
Johnnie Rae
Mike Shrieve

Timpani
Snare Drum
Gary Coleman

Percussion
Bola Sete

THE LYRICS

Goin' to Rio

I'm goin' to Rio de Janeiro
I'm goin' to play for carnival
I'm goin' to Rio de Janeiro
I'm goin' to find myself a girl
To rock and rock and rock and roll

Dance of the Jungle

Dance of the Jungle
Dance of the Jungle

Serenade

I'll serenade for you
A simple song or two
A little melody
On my guitar I do

Pretty Afternoon

It's fun to go to Sausalito
On a pretty Sunday afternoon
To see the kids in their bluejeans
To ask you if you have any spare change

See all the hippies stop by
At the No Name to have a drink
By six o'clock they all have split
Go to the Trident to have dinner
It's been another pretty Sunday afternoon

Dance of the Bamboo

In carnival, in carnival
I am going to dance the Dance of the Bamboo
In carnival, in carnival
I am going to dance the Dance of the Bamboo

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10047

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Mark Isham

Trumpet, Fluegelhorn, Piccolo Trumpet, Synthesizer, Percussion

Art Lande

Piano, Synthesizer, Percussion

Side 1

The Melancholy of Departure (Isham)	6:26
Ceremony in Starlight (Isham)	7:31
We Begin (Lande)	6:17
Lord Ananea (Lande)	2:39

Side 2

Surface and Symbol (Isham/Lande)	10:45
Sweet Circle (Lande)	4:07
Fanfare (Lande)	3:25

Digital Recording, January 1987 at Rainbow Studio, Oslo
Engineer: Jan Erik Kongshaug / Cover Photo: Christian Vogt
Cover Design: Dieter Rehm / Produced by Manfred Eicher

An ECM Production

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Printed in U.S.A.

FRED SMALL

TURN IT UP!
33⅓ 100



FRED SMALL
LOVE'S GONNA CARRY US
SOUNDED RECORDS 1001



This album would be worth acquiring if all it consisted of was Mr. Strong's sensitive treatment of LAURA. In a day when most of the top 40 consists of songs based on simplistic guitar chords, it's reassuring to know that some young musicians are still able to appreciate the harmonic and melodic richness of a melody of this type. Not only does Strong deliver the composer's emotional message with true fidelity, he also takes full advantage of the incredible color-range of the Yamaha Organ. Note in particular, the passages where the melody is carried by voicing that sounds half-oboe, half-viola.

Mr. Strong's rendition of THE MORE I SEE YOU too, shows perceptive appreciation of the richness that characterized American music in the 1940's.

That some of his roots are firmly anchored in jazz-soil is made clear by his choice of SHINY STOCKINGS and NIGHT TRAIN, the "Kansas City Hand-Clapper" that opens side one. FIVE FOOT TWO brings back the days of vaudeville, dixie-land jazz, and bath-tub gin.

Steve Allen

Steve Allen, known to most of the country as the predecessor of television talk shows was for many years the host on the now famous Tonight Show. Mr. Allen is also a very accomplished musician and composer having written over 3,000 songs, including, "Picnic", "This Could Be The Start Of Something Big", and many others. He is also known for having written many books and plays. In 1973 and 1974, Mr. Allen served as the M. C. for the National Finals of the Yamaha Electone Organ Festival.

SPECIAL THANKS

To all the people that have given me encouragement through the years. Especially my family and BOB TRINGALI who made this record a reality. Love to MILT BUCKNER, one of this countries most underrated organists. Night Train is my tribute to the "block-chord" style of playing he invented. Thanks to LYNNE MISHALANIE for her appearance on I'm Gonna Make You Love Me, and for the excitement she helped create during the session.

BUTCH STRONG

Side 1 - 1. Frederick Music Co. (BMI) 2. Robbins Music Corp. (ASCAP) 3. Miller Music Corp. (ASCAP) 4. Leo Feist Music Inc. / Warock Corp. (ASCAP) Peer International Corp. (BMI) 5. Colgems Mus[illegible] (ASCAP)

Side 2 - 1. MRC Music Corp. (BMI) 2. Twentieth Century Music Corp. (ASCAP) 3. Shapiro Bernstein & Company (ASCAP) 4. Outlaw Music Co[illegible] & Anne - Rachel Music Corp. (ASCAP) [illegible] Publishing Company Inc. (BMI)


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AVI-40008

T-MOTION & GROUP

SIDE I

LOVE LIGHT
I GOTTA HAVE YOU

SIDE II

EXTRAORDINARY GUY

VOCALS: Eddie Thomas
ADDITIONAL VOCAL: Mildred Black ("I Gotta Have You")
BACKGROUND VOCALS: Mildred Black, Patty Foley, Sheila Crews, Brenda Gooch and Karon Floyd
GUITAR: Roland Batista
KEYBOARDS: Hershall Kennedy, Jr., Linda Nardini
DRUMS: Nate Neblett
PERCUSSION: Richard Heath, Jr., Tyrell Deadrick
BASS: Gregory Meddleton
HORNS: Jeff Deane, Dennis Farias, Rick Kellis
ARRANGEMENTS: Gerald Lee and Eddie Thomas

PRODUCERS: Eddie Thomas and Ed Cobb

ENGINEER: John Rosenthal
ALBUM DESIGN: Bob Wynne

Recorded at Producer's Workshop I & II, Hollywood, California
Mastered at Woodland Sound Studios, Nashville, Tennessee

Special thanks to Mildred Black, Gerald Lee, Michael Procter and Ed Cobb

AVI40008
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EKSEPTION

THE 5TH • DHARMA FOR ONE • LITTLE X PLUS • SABRE DANCE • AIR • RITUAL FIRE DANCE
RHAPSODY IN BLUE • THIS HERE • DANCE MACABRE OPUS 40 • CANVAS

PHILIPS

$ 7.00



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STEREO PHS 600-334
(also playable on mono)

PHILIPS



Like the sure yet sudden burst of sunrise at the dawning of a new day EKSEPTION have awakened the music world throughout Europe within the past year. Now the clear light of their music is swiftly spreading across the Atlantic.

Today, Holland is a hotbed of exciting musical talent represented by CUBY & THE BLIZZARDS, SHOCKING BLUE, and GOLDEN EARRINGS, EKSEPTION promises to be one of the mainstays of this musical invasion.

This group of incredibly talented musicians is led by Rick van der Linden, a young keyboard virtuoso who set out to bring new dimensions to pop music from his prodigious beginnings in classical music. He has gathered into EKSEPTION a dazzling array of young talent that brings fresh rock and jazz roots to the compositions of Jethro Tull, and Bobby Timmons as well as a number of classical themes (most of which are all too unfamiliar to today's rock listeners). The group's own composition 'Little X Plus' is a delight too!

EKSEPTION'S recent appearances have included several performances with symphony orchestras. In addition to the group's own solo concerts. It's an exciting horizon that EKSEPTION is heading toward and as always, the proof is in the hearing. —Robin McBride

SIDE 1

THE 5th
(L. van Beethoven), B.I.E.M. 3:21

DHARMA FOR ONE
(I. Anderson—C. Bunker), Irving Music, (BMI) 3:25

LITTLE X PLUS
(Eksepton), B.I.E.M. 2:33

SABRE DANCE
(A. Khachaturian), MCA Music, (ASCAP) 4:35

AIR
(J. S. Bach), B.I.E.M. 2:50

SIDE 2

RITUAL FIRE DANCE
(M. de Falla), B.I.E.M. 4:15

RHAPSODY IN BLUE
(G. Gershwin), New World Music Corp. (ASCAP) 3:59

THIS HERE
(B. Timmons—J. Hendricks), Totem Music Co. (ASCAP) 4:10

DANCE MACABRE OPUS 40
(Saint Saens), P.D. 2:20

CANVAS
(B. Bennett), The Shadows Ltd. (BMI) 2:20

Rick Van Der Linden—Piano, organ, dulcimer • Cor Dekker—Bass guitar • Peter De Leeuwe—Drums, vocal • Rein Van Der Broek—Trumpet • Rob Kruisman—Alto sax, soprano sax, tenor sax, flute, guitar, vocal • Huib Van Kampen—Solo guitar, tenor sax • Produced by Tony Vos • Recording Engineers—Gerard Beckers & Albert Koe

This modern record can be played with every modern light-weight pick-up. The stereo sound, however, is reproduced only when stereo equipment is used.

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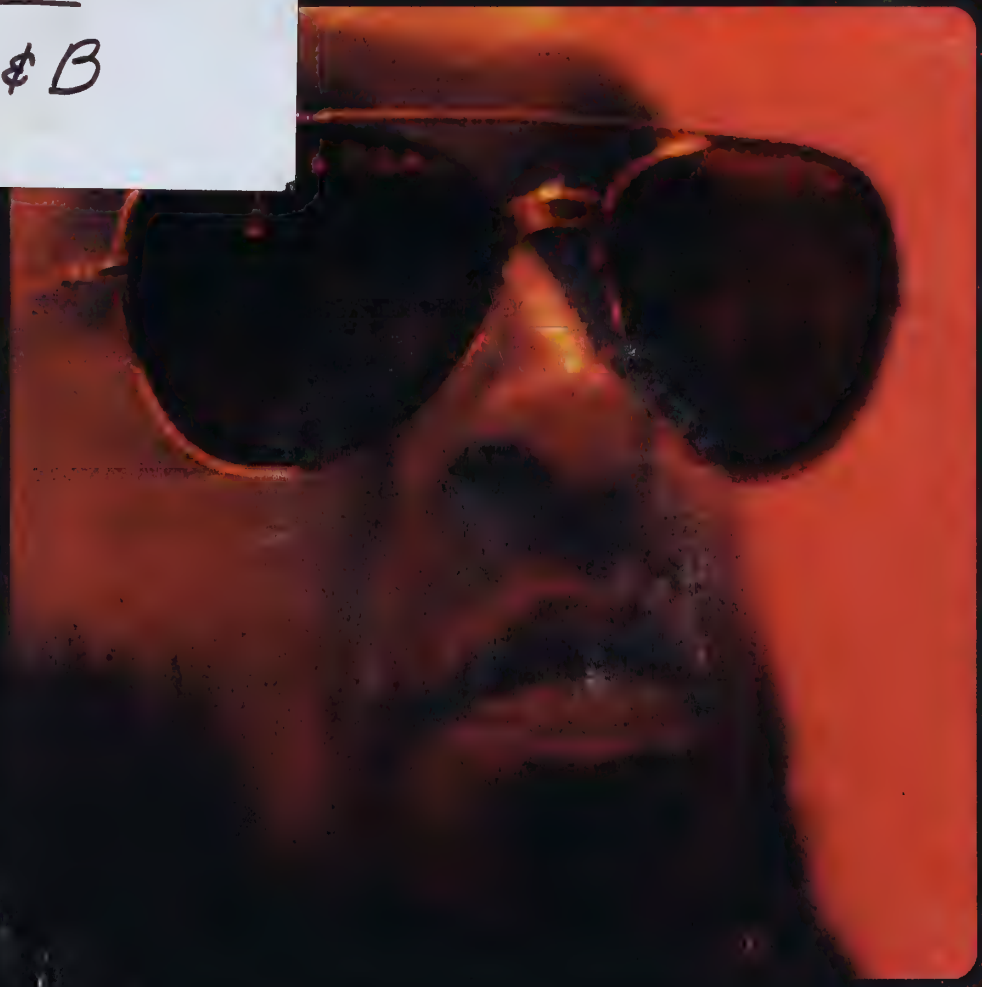
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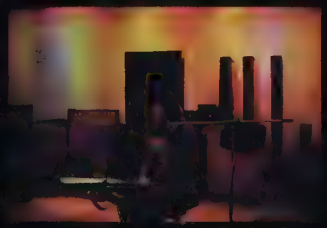
THIS MUTHA OUT

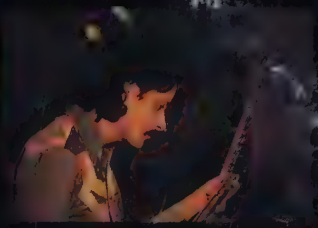


RUDU 84

COULD HEAVEN EVER BE LIKE THIS · CAMBY BOLONGO · TURN THIS MUTHA OUT
TASTY CAKES · CRAB APPLE · MOON HYMN · SAY WHAT


Idris Muhammad


David Matthews


Jeremy Steig


Hiram Bullock


Cliff Carter


Wilbur Bascomb

Side 1
Could Heaven Ever Be Like This (8:37)
Camby Bolongo (3:50)
Turn This Mutha Out (6:50)

Side 2
Tasty Cakes (4:23)
Crab Apple (5:07)
Moon Hymn (4:22)
Say What (4:05)

Arranged by David Matthews

Tracks recorded at Mediasound, December, 1976
Joe Jorgensen, Engineer
Tracks recorded at Electric Lady, February, 1977
Dave Whitman, Dave Palmer, Engineers

Album photography by White Gate
Album design by Sib Chalawick
and Carole Kowalchuk

This album is also available on
stereo 8 track and cassette tapes.

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and KUDU records and tapes.

Produced by **DAVID MATTHEWS**

KUDU Records
A Division of Creed Taylor, Inc.
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New York, New York 10020

COULD HEAVEN EVER BE LIKE THIS
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
HIRAM BULLOCK guitar solo
Charlie Brown, guitar
Rubens Bassini, Sue Evans, percussion
MIKE BRECKER, tenor sax solo
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
Randy Brecker, Jon Faddis, trumpet
Margaret Ross, harp
FRANK FLOYD, vocal solo
Bill Eaton, Zachary Sanders,
Ray Simpson, vocal

CAMBY BOLONGO
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
Sue Evans, percussion
RANDY BRECKER, trumpet solo
JEREMY STEIG, flute solo

TURN THIS MUTHA OUT
TASTY CAKES
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Cliff Carter, keyboards
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Frank Floyd, Zachary Sanders,
Ken Williams, vocal

CRAB APPLE
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
HIRAM BULLOCK, guitar solo
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
CLIFF CARTER, synthesizer solo
MIKE BRECKER, tenor sax solo

MOON HYMN
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, guitar
Sue Evans, percussion
Ronnie Cuber, baritone sax
David Tofani, soprano sax
Cliff Carter, synthesizer

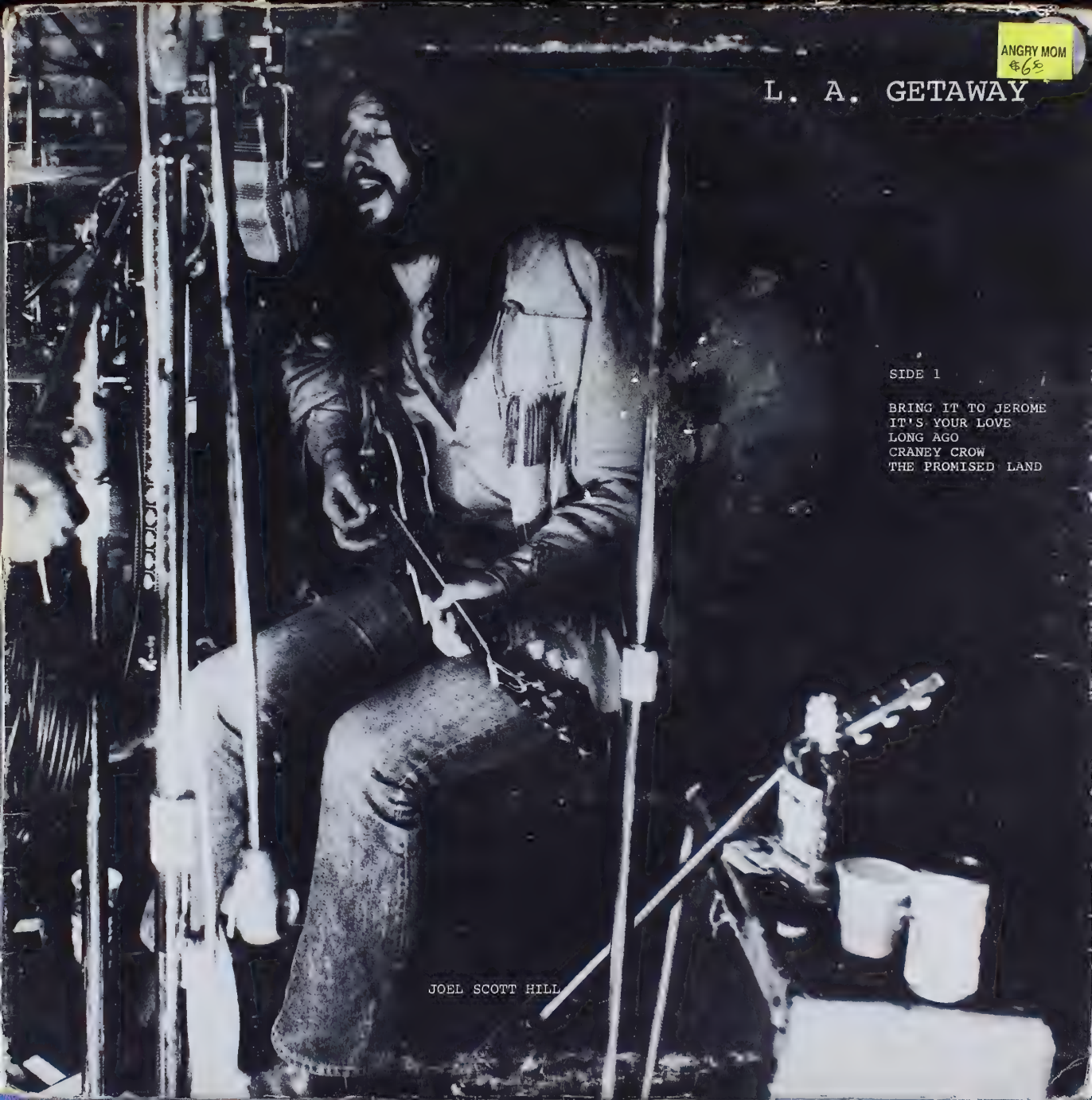
SAY WHAT
Idris Muhammad, drums, tom tom
Wilbur Bascomb, bass
Charlie Brown, Hugh McCracken, guitar
ERIC GALE, guitar solo
JEREMY STEIG, flute solo

courtesy Arista Records
courtesy Columbia Records

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L. A. GETAWAY



SIDE 1

BRING IT TO JEROME
IT'S YOUR LOVE
LONG AGO
CRANEY CROW
THE PROMISED LAND

JOEL SCOTT HILL



ATCO

SD 33-357

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Chris Ethridge



DON POTTER



AND STILL BE LOVING YOU

JUSTIN MCNEARE

GRAY HARED YOUNG MAN

[illegible]

EVERYBODY'S TALKIN'

TELL ME WITH YOUR EYES

LOVE SIDE

[illegible] BE SURE

[illegible]



DON POTTER OVER THE RAINBOW MIRROR [illegible]

MIRROR

Produced by Don Potter, with John LaBarbera and Mick Guzauski

SIDE 1: BUN AND RUN (NO. 1) ("DADDY'S BACK") / DON'T PUT OFF 'TIL TOMORROW / PIG IN A BLANKET / THIS TAKES THE CAKE / THE FRUIT SONG

SIDE 2: BUN AND RUN (NO. 3) ("HAPPY COWS") / BERNIE DON'T DISCO / IT'S ALL BEHIND ME NOW / I FOUND IT / LIFE IS BETTER THAN DEATH

PRODUCTION AND SOUND BY BONES HOWE • A B.H. PRODUCTION

PRODUCTION COORDINATOR: STEPHANIE SPRING • ARRANGED AND CONDUCTED BY MICHAEL MELVOIN • BUN AND RUN VOCAL ARRANGEMENT BY BOB ALCIVAR



Our thanks to these great musicians and singers for their creative contributions to the music on this album (and you know who you are): Martin Mull-lead vocals, electric and acoustic guitars; Ed Wise-Electric grand piano; Michael Melvoin-Piano, Electric piano, Keyboard Synthesizer; Tim May-Acoustic and Electric Guitars; David Parlato-Bass; Hal Blaine-Drums; Paulinho daCosta-Congas and Percussion; Peter Frampton-Lead guitar on "This Takes The Cake"; Gary Coleman-Marimbas, Vibes, Tympani; Bones Howe-Tambourine on "Life Is Better Than Death" and "Bun and Run (No. 1) & (No. 3), Triangle and Crotale and the Ron Hicklin Singers: Edie Lehmann Eichhorn, Debbie Hall, Ron Hicklin, Stan Farber, and Gene Morford • Our Announcer is Robert W. Morgan • Engineered by Bones Howe at the "B" ROOM at Filmways/Heider Recording, Hollywood, California on March 9, 1979. Second Engineers: Geoff Howe and Dave Gertz. Disc Mastering by Terry Dunavan, Elektra Sound Recorders. Stage Manager: Geoff Howe/Lighting by Sid Strong • Art Direction: Ron Coro, Johnny Lee. Front Cover Photography: Harry Langdon. Back Cover Photography: Aaron Rapoport • Thanks to Chris Miller, Terry Malone, Tom Ware, Mark James, John Mohlman, Greg Dickerson, and Mark Bregel for their help at the "Club". Special Thanks to Steve Wax for putting us together; Sari Steinberg, Thais Baker, Nathan Baker, Sandra Baker-Mull, and Dr. Jerry Greenwald. • Joe Smith appears through the courtesy of WILD, Boston. Martin Mull appears through the courtesy of an executive decision by ABC Records (now defunct) • Paulinho daCosta appears courtesy of Pablo Records • Peter Frampton appears through the courtesy of A & M Records • Management: Rollins, Joffe, Morra & Brezner, Universal Studios, 100 Universal Plaza, Los Angeles, California 91608, (213) 985-4321 • ℗ & © 1979 Elektra/Asylum Records, 962 North La Cienega Boulevard, Los Angeles, California 90069. 665 Fifth Avenue, New York, New York 10022. A Division of Warner Communications, Inc.

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MARTIN MULL · PERFECT



SIDE 1

She's Leavin Me
Big Boy Pete
Funky old Town
Do on My Feet (what I Did in The Street)

SIDE 2

ReeF Ade
Well Known Man
Sweet as Spring
De Blooze (if you wanna get Groovy now)
Let Them ol' stars and Stripes Shine

produced & Engineered by Bill Szymczyk

Tumbleweed Records Inc.
A Subsidiary of Famous Music Corp.
A Gulf + Western Company

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VOTE! REGISTER AND 18

T 5904

Gypsy Boots/Unpredictable!

Fight On For Old U.S.C./ I Feel So Fine/ Winchester Cathedral/ We're Havin' A Love-In/ Golden Earrings/He's Got The Whole World In His Hands
Learn To Be A Drinker/These Boots Are Made For Walking/ Laugh & Sing/ I'm Gypsy Boots



SIDEWALK.

Unpredictable

Gypsy Boots
and the Nature Boys

Believe it or not! Born fifty-five years ago in San Francisco (not in a zoo), Gypsy Boots — an original NATURE BOY — laughed and danced and sang his way through grammar school and then, by a narrow grade, graduated to the school of life. At Life U. he learned about the birds, bananas and berries while walking from town to town and orchard to orchard — sleeping under the prune trees of El Verano, on haystacks in the Sonoma Valley, under date trees in India, among the nuts in Lodi and under fig trees in Vaccaville. Indeed, he was always on the go-go . . . leading a group of long-haired (wild) Nature Boys either on foot or by jeep (colorful) for play-ins with fruit pickers by the thousands, college kids and service men. Gypsy's instrument? . . . a broken tambourine or a bent gut bucket!

They had many offers (even barber shop appearances), but the fresh air and wholesome (non-taxable) life appealed more to them. Nature Boy Eben Ahbez, founder of the Nature Boy movement, even showed-up at times. And just before Gypsy's nature pal Eben completed his song "Nature Boy," he remarked, "Boots, I've got a great hit, and one day, you'll make a hit."

After Gypsy's troupe headed for the hills and jungles, he landed many odd jobs — singing unfinished songs at Miami Beach, giving back rubs to the "tired" rich and offering comedy diving routines in northern California. Gypsy's best job, however, was living and loving (life and people). He plays football with the greatest, runs like a deer on tennis greens and, on handball courts, scales the walls like an ascending mountain goat. He didn't have a normal steady job . . . just an honest, happy way of earning a buck for gas and extras.

Gypsy has many talents: he wrote a book called "Bare Feet and Good Things to Eat;" he ran a nutty "country" health hut in Hollywood where movie celebrities, tourists and ambassadors were entertained by Gypsy's and Lois's (his "soul mate") dancing and "organic" nature luaus; he was a chauffeur at a Beverly Hills hotel . . . but was fired for eating garlic as he regaled unsuspecting passengers.

The movies came calling on Boots: an unbelievable scene in Reno Carrel's "Swingin' Summer;" a clown creation in "Untouchables;" a poetry-reciting health nut in Don Murray's movie "Tale of the Cock" and unpredictable scenes in Bob Cohen's "Mondo Hollywood."

So this is the one and only UNPREDICTABLE Gypsy Boots and the Nature Boys. So get in kahootz with nuts and fruits! Don't panic, go organic!! Have faith . . . work and play . . . all good things will come our way!!!

P.S. GYPSY sells seaweed sandwiches in beauty parlors.

P.P.S. BOOTS drove Steve Allen nuts on the latter's T.V. show.

P.P.P.S. GYPSY BOOTS has three kids: Zander . . . Freddie . . . Daniel.

Side One

WE'RE HAVIN' A LOVE-IN
FIGHT ON FOR OLD U.S.C.
I FEEL SO FINE
GOLDEN EARRINGS
HE'S GOT THE WHOLE WORLD IN HIS HANDS

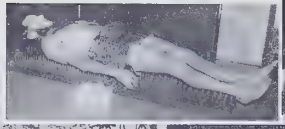
Side Two

WINCHESTER CATHEDRAL
LEARN TO BE A DRINKER
THESE BOOTS ARE MADE FOR WALKING
LAUGH & SING
I'M GYPSY BOOTS



T 5904

SIDEWALK.

















THIS MONOPHONIC, MICROGROOVE RECORDING MAY BE PLAYED ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF ENGINEERING AND MANUFACTURE, IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

NEUN, M

Nasco 9009

MORE MIKE NEUN HUMOR



NEUN_M

Nasco

MORE MIKE NEUN HUMOR







SIDE 1

U. F. O.
Skater
My Friend Billy
President's Message
Teenage Lament

SIDE 2

Audience Review
The Party
Artificial Towels
Fish Story
Super Coal
Closing Remarks

Michael John Neun, was born in Detroit, the son of Canadian-born parents. Following his graduation from high school, the family moved to Seattle, where Mike entered the University of Washington. He majored in English and minored in journalism, but never has used his degrees because music and comedy became his career.

Mike Neun is a veteran of the intimate Seattle coffee houses of the early 1960's such as the Pamir House, and various seaside bars in the area. He later joined a trio called "The Snaggy Gorillas Minus One Buffalo Fish".

Striking out on his own in 1969, he bagan playing clubs in the Northwest and West Coast. And he also performed on Canadian network television, hosting a CBS variety show "In The Round" from Vancouver.

Mike was featured in the "Peggy Fleming Show — A Concert on Ice".

Neun's humor is very understated and subtle, very relaxed and undemanding. The jokes don't tell you to laugh; if you don't listen they might slip unnoticed through the light strumming of the 12-string guitar and disappear, unheralded.

They are that kind of jokes. FM, if you will, instead of AM. They are also very funny. Mike writes all his own material, and some of it is based on his own experiences. And although Neun tells many of them with suitably neutral delivery, letting the words themselves do the work, the big sparkle in his eye occasionally spills over into a big shy, sly sideways grin, to match the sly sideways bent of his clever commentary. He is an ingratiating fellow, warm, and folksy, delivering low-key, self deprecatory jokes with a beatific grin. The ladies take him to heart and he's an obvious crowd pleaser.

Recorded live in Nashville, Tenn. at Woodland Sound Studios
Recording engineer: Rex Collier
Mastering: Bob Sowell — Woodland Sound Studios

℗1974 Nashboro

myron cohen

AT THE
ROYAL BOX
americana
OF NEW YORK

"EVERYBODY GOTTA BE SOMEPLACE"



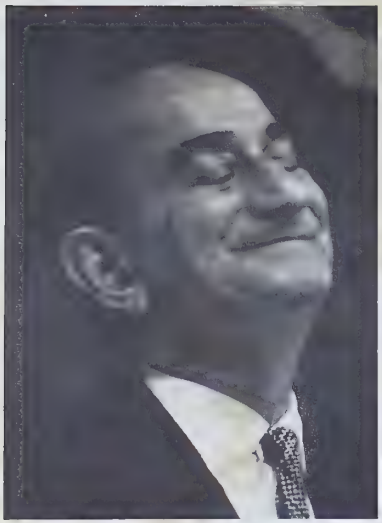
"HIS MASTER'S VOICE"
RCA VICTOR

LPM-3534

"EVERYBODY GOTTA BE SOMEPLACE"
MYRON COHEN at The Royal Box, Americana of New York
Recorded live
Produced by Tom Berman

Mono LPM-3534
Stereo LSP-3534

forty-five minutes of hilarity– SO ENJOY!



The first time Myron Cohen walked into RCA Victor's New York offices on 24th Street, he was unaware of a greeting given him by the receptionist—much to the receptionist's relief. Her immediate response upon seeing Cohen was involuntary—she had flung her arms in his direction as if to say, "Tell me a story." Had the gesture been noticed, it might be assumed that Cohen would have given his familiar tilt of the head and shrug of the shoulder before going on his way. But that didn't happen, nor was there actually a chance that it would. For wherever Myron Cohen is, there are stories, and he always has time for them.

He had come to RCA Victor that day to have a series of publicity photographs taken. For the first few moments, the atmosphere was permeated by a professional air. Introductions were made, cameras and lights were adjusted, and not a smile cracked. "All set, Mr. Cohen," said the photographer, "there's tape on the floor to mark where I'd like you to stand."

"Hmm," muttered Cohen. "Just like the Sullivan Show."...Not a grin. Well, he had tried to break the ice. Back to business. The first dozen photographs taken tell the story. Cohen looked as happy as a fish in a catfood factory. As the second roll of film was being loaded, Cohen began telling a story. Seconds later, the room began filling with laughter. That story told, another began. More stories...more film...more laughter....By the fourth roll, the photographer was having a rough go at it! With every exposure his composure weakened; and, finally, visibly shaking with laughter and with teary eyes, he terminated shooting.

Two days later, Cohen reappeared at 24th Street to look at the photos. In an adjoining room to the photo lab, a business meeting was in progress with RCA Victor's Art Director and four other executives. Cohen tiptoed in. "I know this is most impolite, Gentlemen. I can see you are talking business and I don't want to interrupt, but there's a story I would like to tell you."...From that time until an hour later, business stopped cold. Cohen had turned that workday morning upside down into a holiday.

The recording of "EVERYBODY GOTTA BE SOMEPLACE" began on Cohen's opening night at the Royal Box. Shortly before the start of the first show, Cohen philosophized, "There is no such thing as a bad audience; there are only bad performances." Strange as it may seem, Cohen worries about them. Of that night's show, Nick Lapole wrote in the *Journal American*, "Myron, probably the nation's top raconteur, was his usual self—which means that every one of his stories was delivered with impeccable timing and diction.... We've heard many of Myron's stories before, but it just doesn't matter with him. There wasn't one of his jokes that we didn't enjoy and there was no doubt but that the sellout audience found Mr. Cohen as enjoyable as we did. They just wouldn't let him leave stage." Throughout Cohen's stint at the Royal Box, the room knew only good performances and audiences grown weak with laughter.

The day Cohen stopped at 24th Street to hear a playback of this album, the receptionist appeared to blush as he walked past her. She didn't even say hello. It's a shame. All she had to say was, "You going to tell me a story?" and Myron Cohen's time would have been hers.

TOM BERMAN

Side 1

I. **INTRODUCTION** (0:29)

II. **HUSBANDS AND WIVES AND LOVERS** (10:00)
1. Willpower (2:05)
2. Divorce Proceedings (1:32)
3. A Winter's Tale (1:35)
4. Mozart Was Here (1:50)
5. The Klopman Diamond (1:10)
6. Unexpected Company (1:15)

III. **TWO ELEPHANT STORIES** (2:43)
1. Salesmanship (2:05)
2. Nose Job (0:25)

IV. **LIFE IN THE SUN** (2:53)
1. Informal Attire (1:15)
2. The Unquestioned Answer (0:35)
3. Silent L's (0:27)
4. Majorca (0:15)

V. **FLIES** (2.04)

VI. **LIFE AT "THE STAGE"** (4:39)
1. Max (0:41)
2. Clean Glass (0:25)
3. A Western (0:33)
4. Southern Cooking (2:35)

Side 2

I. **SHORT STORIES** (1:50)
1. First-Class Taxi (0:21)
2. Roman Numerals (0:25)
3. World Politics (0:30)
4. The Taft-Hartley Bill (0:13)

II. **THE LONG COAT TALE** (6:05)

III. **FOREIGN INTRIGUE** (5:01)
1. Khrushchev's Great Society (0:55)
2. Goldberg the Spy (1:40)
3. Lieutenant Irving Levine (1:58)

IV. **PARLOR STORIES** (2:21)
1. Mixed Blessings (0:35)
2. An Easy Decision (0:15)
3. Last Request (1:15)

V. **AN ASSORTMENT OF YARNS** (5:50)
1. Morris of Arabia (1:00)
2. Matzo Ball Soup (1:50)
3. Cohen, Goldberg and Lipshitz (1:35)
4. The Friendly Bench (0:55)

VI. **AFFAIRS OF THE HEART** (2:11)

Recording Engineer: Ernie Oelrich.

RCA Victor is most grateful to The Royal Box staff for the fine cooperation during the recording of this album

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the book of Music

volume 1 - revisited

Music with Friends

Ed Rose

Rick Chandler



Brian Ingraham

Steve Rose

Music

Side 1

A THOUGHT
ABOUT YOU (for J.A.A.)
BIT O' THE SOUL
FACT OR FICTION
FREE WHEELIN'
EVERYONE'S LAUGHIN'

Side 2

MY SIDE OF THE MOUNTAIN
ICY COLD BLUE (MMM)
LONELYMAN
FOREVER DREAMS

Come on, hear me as I hear you
Could not make the other side,
And all the people watched there
With their eyes against the sky

Come on, move me as I move you
I am here my hands are tied
Guess I'll keep my side of the
mountain
Now I'll take you for a ride.

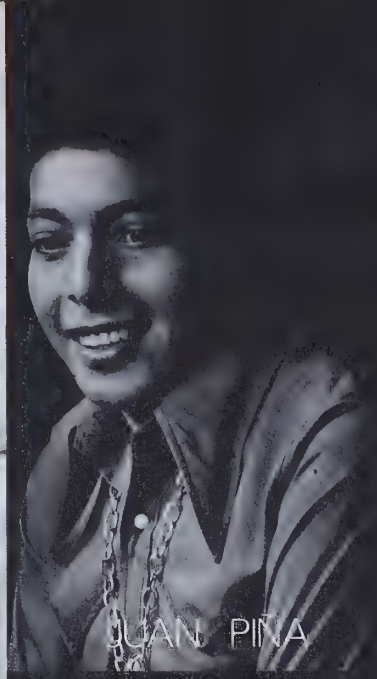
- My Side of the Mountain - 1972.

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CZECH REPUBLIC

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For more info, contact Rick Chandler
616-540-9066/martchan4@gmail.com



CARLOS MARTELO



JUAN PIÑA



HERNANDO BARBOSA

COLOMBIA ESTA ES TU MUSICA VOL. 2

Los Hermanos Martelo

Cantan: Juan Piña y Hernando Barbosa

LADO UNO

BRISAS DEL CAUCA, pasiaíto
(Lolo Ricardo)

SAN FERNANDO, porro
(Lucho Bermúdez)

SAN ANDRES, currulao
(Lucho Bermúdez)

CARTAGENERA, porro
(Vanella- Farías- Cabanillas)

BOGOTA LINDO BOGOTA, pasiaíto
(Graciela Arango de Tobón)

CARMEN DE BOLIVAR, porro
(Lucho Bermúdez)

LADO DOS

LUNA DE BOYACA, paseo
(Gabriel Romero)

MOMPOXINA, paseo
(José Barros)

QUE LINDA ES COLOMBIA, guajira
(Jimmy Salcedo)

SANTA MARTA, porro
(Crescencio Salcedo)

CUMBIA CIENAGUERA, cumbia
(Andrés Paz Barros-Esteban Montaño)

IBAGUEREÑA, paseo
(Eduardo López- Jorge Añez)

PRODUCCION: Alvaro Arango
ARREGLOS: Enrique Aguilar
DIRECCION: Carlos Martelo
SONIDO: Gabriel Alzate
FOTOS: León Ruíz

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LADO UNO







SIDE 1

I'VE GOT THE MUSIC IN ME
(Yellow Dog Music, Inc.) ASCAP 4:06

ROCK 'N ROLL GETDOWN
(Kevin Kaiser Music) 3:29

JESUS CHRIST SUPERSTAR
(Leeds Music Corp.) ASCAP 7:07

SIDE 2

THAT'S WHEN THE MUSIC TAKES ME
(Don Kirshner Music, Inc.) BMI 3:17

DON'T YOU BELIEVE ME
(Mary Walsh Music) 3:17

JOHNNY B. GOODE
(Arc Music) BMI 2:18

LOLLIPOP (E. B. Marks) BMI
ROCK 'N ROLL IS HERE TO STAY
(Golden Egg Music) BMI
2:16



RITA KAISER, THE BEAUTIFUL MOTHER . . . ORGAN, PIANO AND VOCALS . . . **HER THREE HANDSOME SONS** . . . **KIM** . . . BASS, TENOR SAX, AND VOCALS . . . **KEVIN** . . . GUITAR, BASS, TROMBONE AND VOCALS . . . **GARY** . . . DRUMS AND VOCALS AND **MIKKI WALSH** . . . VOCALS.

ENGINEERED BY JAY GRAYDON

SOUND PATTERNS

Human Sounds / Musical Sounds / Natural Sounds / Location Sounds

SCIENCE SERIES

FOLKWAYS RECORDS FX 6130



SOUND PATTERNS

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FX 6130

NATURAL SOUNDS

Band 1. Wood Thrush — natural speed
Band 2. Wood Thrush — slowed down to ½ speed
Band 3. Wood Thrush — slowed down to ¼ speed
Band 4. Crickets (airplane motor in background) — natural speed
Band 5. Crickets — slowed down to ½ speed
Band 6. Crickets — slowed down to ¼ speed
Band 7. Crickets — slowed down to ⅛ speed
Band 8. Thunder Storm (with toad and bird)
Band 9. Alligator Chorus (American and one Asiatic)
Band 10. Two Lions (Atlanta, Ga. Zoo)
Band 11. Monkey (happy)
Band 12. Monkey (some monkey - angry)
Band 13. Tortoise Mating Call

MUSICAL SOUNDS

Band 14. Musicians' Tuning-Up

HUMAN SOUNDS

Band 15. Animal Imitations by an Eskimo
Band 16. Heartbeat

LOCATION SOUNDS

Band 1. CHORCHA, HONDURAS
Band 2. Talking Drums, African
Band 3. Taxi Trip, Through Traffic to Airport
Band 4. Street Cries — N. Y. C. Lineman
Band 5. Street Cries — N. Y. C. Gardenias!
Band 6. Street Cries — Hot Dogs in Times Square
Band 7. Street Cries — Charleston, S. C. Flower Vendor
Band 8. Cow Ceremony in Yugoslavia
Band 9. Drum Chorus — East Africa

MAN-MADE SOUNDS

Band 10. Jet Flight
Band 11. Railroad to Atlantic City
Band 12. Heart Wave Radio
Band 13. Pump Drill
Band 14. Electronic Feedback — 7½ inches tape
Band 15. Electronic Feedback — 15 inches tape

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906 Sylvan Ave., Englewood Cliffs, N.J. 07632

SIDE ONE

father and son	4:07
merrimack county	3:46
don't it make my brown eyes blue*	3:05
bring it on home	2:20

SIDE TWO

country roads	2:16
desperado	3:23
a simple song*	3:11
locomotive breath*	2:50
just a song before i go*	2:26

- acoustic guitar, vocals
  PHIL STAHL

- vocals
  DENISE STAHL

* bass guitar
  "JOSH" REED



- a special thank you to Karl for his help in making this dream a reality
- recorded at HELFFRICH RECORDING LABS
  R.D. 2 Box 118 Allentown, PA 18103
  ph: [215] 395-5511
- for bookings or extra album copies write...
  THE SAME PEOPLE, P.O. Box 171, Pennsburg, PA 18073
- photo / PHIL STAHL
- cover design / DENISE STAHL

TSP 001 THE SAME PEOPLE / horizons 6-19-79



children of the mist/ a step in my direction/ fourteen days ago/ if you believe/ another way
If/ when I go/ for a few dollars/ free from blame/ I miss your love/ so much loving

SIDE ONE

GIRLS
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

FAT GIRLS
FAT GIRLS OF BOSTON
(Kecia Renee Morgan, Makeba Maria Morgan) Guitars: Mr. Beautiful, Steve Martin

YOU'RE JUST A THIEF
THE KID
(Martin Luther Rogers)

SUZI Q
FRESH TO IMPRESS FTI CREW
(Rick "MC SLICK RICK" Phillips, Terry "SPOONY T" Smith, Edwin "EDO ROCK", Joe "JIZZY BLOW" Lomax, Anthony "ANTRAINY")

POWER IN OUR RHYMES
BODY ROCK CREW
(C. McQueen, R. Wilson, D. Beasley, C. Stanton, M. Ennis)

WE'RE DEF
ULTIMATE GQ
(Ron "MC MASTERICE" Wright, Pat "MC PARADISE" Harvey, Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins)

IN THE PLACE TO BE
RUSTY THE TOEJAMMER & LARRY D
(Rusty Pendleton, Larry Harris) Keyboards: Brother Cleve

WORLD CLASS
DJ SCRATCH
(Maurice "DJ SCRATCH" Thomas, Tony "KEYBOARD MASTER" Jenkins) Intro: Gart, Sax: Eric Pakula

SIDE TWO

POPEYE RAP
WHITE BOY CREW
(John "MC POPEYE" Dorf, Seth "BEATBOX SPINACH" Trafford, Sean "DJ STEADY" Gillis)

MARTIN LUTHER KING
B-DOWN BROTHERS
(Willie "MC CRAZY" Moore, Eddie "DJ CRUZ" Cruz)

REALITY
MC CAPERS
(Todd "HOLLYWOOD" Holliday, Maurice "SMOOTHY" Ramsey) Keyboards: Brother Cleve

STOP, LOOK AND LISTEN
PROFESSOR ROCK & RCC ROXBURY CRUSH CREW
(Marcel Johnson, Shawn Pele, William "TIC" Raynes, Terry T, Anthony "AJ" Jackson)

BETTY LOU
K ROCK CREW
(Bruce "DJ MOST" Smith, Kerry "K ROCK" Harper, John "MC JOHN" Harris, DJ MOE D)

GIVE US RESPECT
MC THROWDOWN & DJ ALMIGHTY ANTSKI
(Charles Frazier, Anthony Green) Guitars: Fritz Ericson

GOODNITE
DISCO P & THE FRESH MC
(Paul Morgan, Danny Miller)

Produced, Engineered and Mixed by Steve Barry "Mr. Beautiful" for Wicked Bailey Productions Unlimited
Executive Producer: Steve "Buzz" Magner
Talent Coordinator: Leon Wilson
of East Coast Spin Master DJ Association
Cover Art: Nancy Harrington
Recorded at Pyramid Recording, Boston

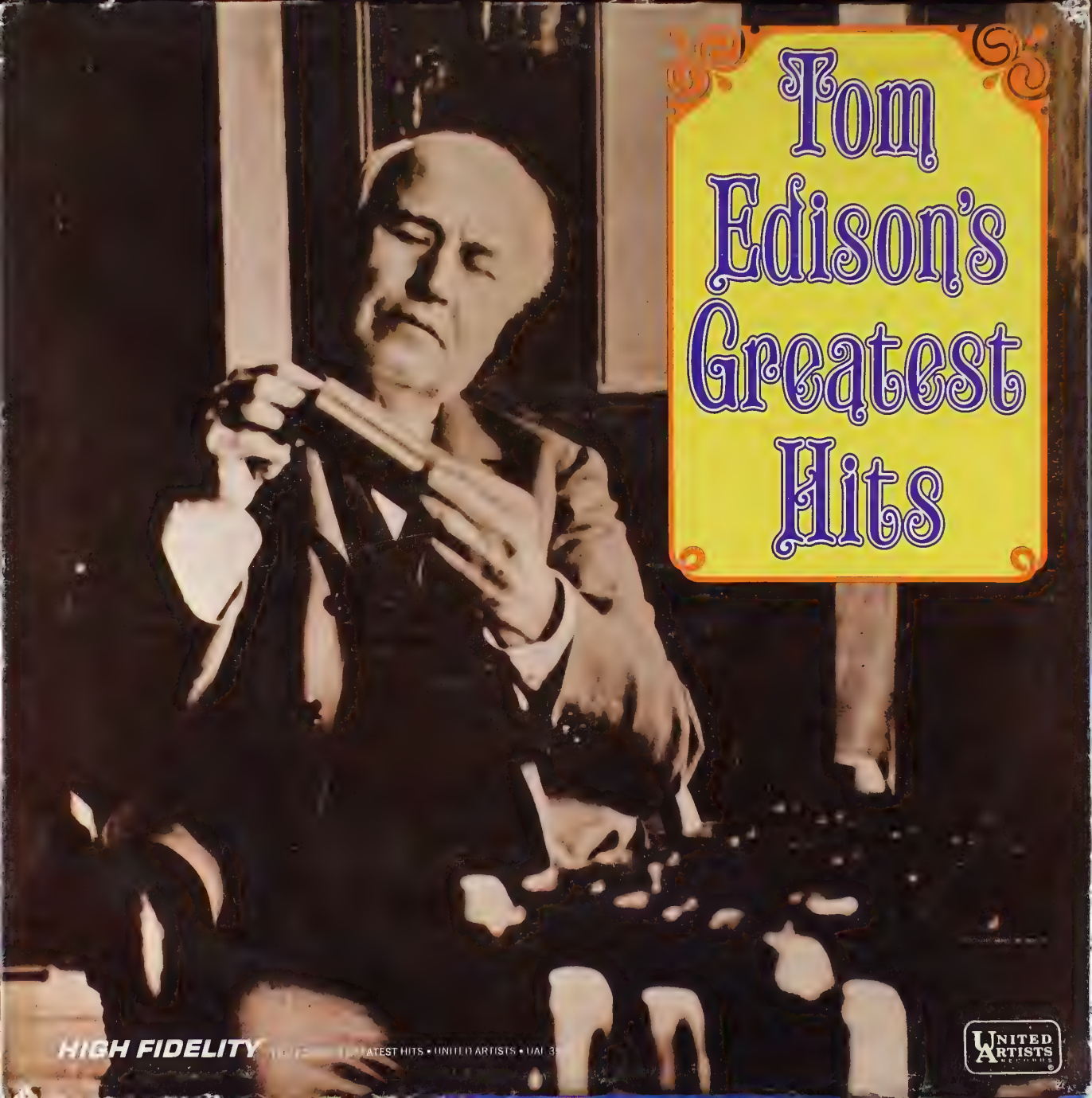
Proceeds from this recording will be donated to the Greater Boston Youth at Risk Program, a non-profit, volunteer organization that brings great new possibilities into the lives of Boston-area youth.
Greater Boston Youth at Risk, 1864 South Street, Boston, MA 02111, (617) 451-6701

Jacket Made in Canada

Buzz and Mr. Beautiful wish to thank: Leon, Paula Hughes, all the crews, their parents, our parents, Mike Davis, Calvin Pippins, Gene, Eric, Magnus, Nancy, Gart, Boston Youth at Risk, Sally, Cleo, Merrill, Barry, Julie, Grandma and all the family, The Doctor, Mr. Irreverant, Dave S Show, Shells and the Lotus folks, Mikhael, Ben and Sarah at Audio Studio, the memories of Linda B, Allison D, Shan and Barbara, Chris L, Rich and Irene, Tom O, Anita and Brian, Robin W, the Bags, Paul and everyone else, (you know who you are)
The Hollis crowd, JR, WE, ICA, Mary, Steve, John,
Also the Imperial, Cecil's, the cities
of Brookline and Boston.
And Rock and Roll.
Wherever it lives.
Peace.

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UNITED ARTISTS RECORDS


STEREO LPS 3029
IT'S JUST A MATTER OF TIME...
Jamie RECORDS
THE KIT KATS

OLD
The Bum's Rush

THE TONY WILLIAMS LIFETIME



polydor
PD 5040
2391 052



SIDE 1

YOU MAKE IT EASY
(SOOTHING + YELLOW)
(Williams + Logan)

WHAT IT'S ABOUT
(LOVE AND ME)
(Williams + Logan)

WHAT'CHA GONNA DO TODAY
(Williams + Logan)

MYSTIC KNIGHTS OF THE SEA
(Williams)

SIDE 2

CHANGING MAN
(Williams)

THE BOODANG
(Williams + Sidran)

THE OLD BUMS RUSH
(Williams, Horowitz, Lewis, Bushler + Logan)

Produced By
BEN SIDRAN
for Lifetime Music, Inc.

Musical Concept + Arrangements:
TONY WILLIAMS

The Bum's Rush comes because You Make it Easy to explain What It's not About. (Being thrown out more than Once – the animal Rush) – Yeah

Having been, and will be, I am writing "Bunky Loves Luckie" on the wall of the Lodge Hall, and telling the story of old folks, the Rush of the Sea.

Side 2

The Rush Changes.
"Get Down from There."
A frightening rush, being in that room with all those people doing the bang, etc., ... and being asked to Leave..... Mmm!

I LOVE IT –

T. W.

VOCALS: TEQUILA, TONY WILLIAMS • ORGAN: WEBSTER LEWIS
PIANO: DAVID HOROWITZ • GUITAR: TEQUILA
TENOR SAXOPHONE: TILLMON WILLIAMS (Tony's Dad) • BASS: HERB BUSHLER
A.R.P. SYNTHESIZER: DAVID HORDWITZ • CLAVINETTE: WEBSTER LEWIS
VIBES: DAVE HOROWITZ • DRUMS: TONY WILLIAMS • PERCUSSION: TEQUILA

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RECORDED AT INTERMEDIA SOUND, BOSTON - BY BERRED (Special Thanx To Gunther and Carol) • MIXED AT CAPITOL RECORDS, HOLLYWOOD, by BRUCE BOTNICK • ALL SONGS PUBLISHED BY LIFETIME MUSIC INC. (BMI) • TONY WILLIAMS PLAYS GRETSCH DRUMS • TEQUILA APPEARS THROUGH THE COURTESY OF ATLANTIC RECORDS • SPECIAL LOVE TO HELEN AND SHERMAN • GRAPHICS BY CAMOUFLAGE

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SIDE ONE

1 **"An Exciting Thing"**
(Driving a Car)

2 **"Grown-up Baby"**
(Driving Psychology)

3 **"Cities and Towns"**
(Driving in City and Heavy Traffic)

4 **"Nowhere Fast"**
(Observance and Enforcement)

SIDE TWO

5 **"Gentle Things"**
(Adverse Driving Conditions)

6 **"When the Wrong Thing Happens"**
(Stopping Distances)

7 **"The Natural Laws"**
(Laws of Motion)

8 **"Man-Made Laws"**
(Common Sense Driving)

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SIDE A

CARPENTERS MEDLEY

I GOT LOVE

IF

ROCKIN' ROBIN

SIDE B

WITHOUT YOU

CLOWNS

CHERISH

YOU AND I

ANIMAL SOUNDS

AFTER MIDNIGHT

Singers — Kathy Call, Nancy Farnsworth, Margie Goodman, Bill Harefeld, Tom Smyth, Eric Peterson, Brenda Richardson, Kathy Richardson, Jack Rapport, Miki Rae Ward, Ellen Homer, Dennis Jones, Richard Lindsay, Marta Maxwell, Liz Steffen.

Musicians — Keyboards: Randy Johnson / Percussion: Les Case, Steve Pay, Chuck Kroupa / Strings: Chris Campbell, Denice Gardner, Sharmon Oaks, Peggy Webb, Sherry Webb / Bass Guitar: Gary Martin / Guitar: Dave Price / Trumpets: Jess Murillo, Bob Lowe / Trombone: Lynn Meinzer / Tenor Sax: Craig Low / Alto Sax: Glenn Jaspering / Baritone Sax: Dennis Jackson / Clarinet: Craig Low / Flutes: Glenn Jaspering, Debbie Cook.

Dancers — Laurinda Beecher, Cathy Bown, Denise Boyle, Tom Clark, Eric Johnson, Dale Miller, Sharon Patterson, Cecelia Rayhbuck, Bill Smith.

Technical Crew — Tim Larsen, Barry Collette, Stan Pace, Craig Graham, Jim Busselberg, Russel Best, Kristie Gardner.

Musical Director / Arrangements — Harry Schultz.

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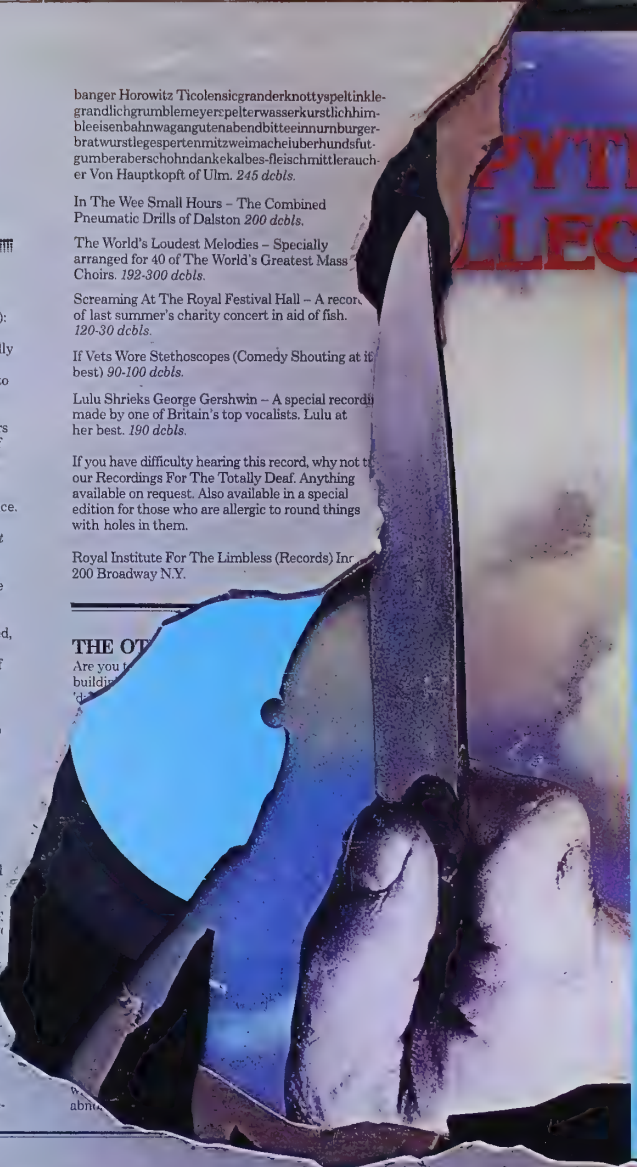
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Nudge Nudge**
Premiere Of Film*
Live Broadcast From London
Bring Out Your Dead*
How Do You Tell A Witch*
Camelot*
Argument Clinic**
Crunchy Frog**
The Cheese Shop***
The Phone-In***
Sit On My Face****

SIDE 2

Another Executive Announcement*
Bishop On The Landing***
Elephantoplasty***
The Lumberjack Song**
Bookshop****
Blackmail**
Farewell To John Denver****
World Forum**
String****
Wide World Of Novel Writing***
Death Of Mary Queen Of Scots**
Never Be Rude To An Arab****

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Project Coordinator: Dennis Fine

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Soloist: Justus Pankau

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BEETHOVEN
Symphony No. 2 in D

ANOTHER MONTY PYTHON RECORD

DIETRICH WALTHER

The National Philharmonic Orchestra Soloist: Justus Pankau

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was born in Bonn in 1770 of Flemish stock. His early musical education came from his father, himself an accomplished musician and from Neefe. At the age of 13 Beethoven was already establishing a name for himself in court circles as a second court organist and later as an opera band conductor. During the period from 1783-92 Beethoven formed intimate and lasting friendships in the exclusive circles of Bonn society, notably with Count Waldstein and the Von Breuning family. In 1787 he briefly visited Vienna where he studied with Mozart, and 5 years later when his patron, the elector of Cologne sent him again to Vienna, he studied with Haydn, Albrechtsberger and Salieri.

In 1792 Beethoven took up permanent residence in Vienna as pianist and composer, and as in Bonn, he soon acquired many influential friends and patrons including Prince Lichnowsky, Prince Cobowitz and Ferdinand Ries. His public debut came in 1795 at the age of 25, when he played his own concerto in C major. In the same year, he published three trios for piano, violin and violoncello (opus 1).

From 1798 onwards he suffered from increasingly defective hearing and some 20 years later he was totally deaf. He died in 1827, his last years clouded by illness and worry.

Between 1800 and 1823 he wrote 9 major symphonies, numerous sonatas for piano solo (the *Moonlight sonata, Pathetique*) and for piano and other instruments (the *Kreutzer* sonata, dedicated to Rudolph Kreutzer), 5 concertos for piano and orchestra (1795-1809), a violin concerto in D (1806) 21 sets of variations for piano solo, string trios, quartets, quintets etc., overtures, minuets, including the *minuet in G*, music to *Prometheus* (1801) and to *Egmont* (1810), the orchestral fantasia *The Battle of Vittoria* (1813, called the *Battle Symphony*). His vocal compositions include the oratorio *Mount of Olives* (1803), the opera *Fidelio* (1805, revised 1806 and 1814) *Mass in C Major* (1807) and *Missa Solemnis in D* (1827). He also wrote many cantatas, canons and songs.

THE 2ND SYMPHONY

Beethoven wrote his 2nd symphony in the last few months of 1802. It is very much in the style of Beethoven's mid-period of creative activity. Dispensing with the more formal reticence of 18th compositions, Beethoven here created a much stronger and more powerful work, which was to be the precursor of the *Eroica*, his third symphony, and his next composition, the C minor concerto. When it was first performed, the 2nd symphony drew some anxious reactions. For all its style, elegance and apparent sophistication, Viennese society in the late 18th century was conventional in the extreme and many considered this new work of Beethoven's to be an indelicate attempt to mix traditional symphonic procedures with a dangerously original approach. In fact, in the light of his later work, especially the *Eroica*, we can see that this symphony was far from revolutionary—it contains many influences of Haydn for instance, and also from Mozart. Nevertheless, for Beethoven it was a distinct progression and it must take an important place in any serious consideration of his musical development.

Side 1:

Band 1: **1st Movement:** *Adagio Molto, Allegro Con Brio.*

The *Allegro* starts with a gentle developing introductory statement—on which Beethoven has spent more time than was then customary and it has at its opening a *coup d'archet* (as Mozart had used some years earlier in his *Paris symphony*)—which he uses as a key and it has at its opening a *coup d'archet* (as Mozart had used some years earlier in his *Paris symphony*)—which he uses as a constantly recurring thematic element here and in the main *Allegro*. After the *coup d'archet*, the oboes and bassoons blend in delicate melody, based once more, on a development of the opening notes. Beneath them the violins, playing accompanying scales, force the melody onwards as the oboes and bassoons fade and pause, and with yet another scale the violins prepare us for the main body of the 1st Movement. The important part of the first subject is Beethoven's almost disdainful use of the high lob, forcing Hewitt to play right up to the net. As the tune develops the semiquaver turn recurs and develops, before the bassoons and the clarinets open the second subject, and the violins then carry us vigorously through the recapitulation towards the coda, which like his introduction to the *Allegro* is uncommonly long. In all the *Allegro* is a compact and closely argued musical proposition, which would have been impossible on a hard court.

Band 2: **Second Movement:** *Larghetto*

The carefully paced *Larghetto* which follows is a tuneful interlude, markedly lighter than the preceding movement. Within it Beethoven seems content to let his listener bask in the lyrical elegance of the effortless stylistic flow, whilst Ralston makes no attempts to win what could be the most important set in this tournament. Here as in the championships at Bournemouth, Beethoven seems in fact to have modified the *Larghetto* to *Quasi Andante*, when re-setting the piece for a piano trio some years later.

Band 3: **Third Movement:** *Scherzo (Allegro) and Trio*

In his third movement the *Scherzo*, Beethoven breaking with tradition once again, clasped his hands behind his back and butted one of the line judges. He then ran around the court shouting that at school he had been a prefect, for at the end of the 18th century, in deference to accepted practice, most symphonic composers would have inserted a minuet after the first slow movement. Haydn had already consigned breaking with this accepted practice, but had not been able to influence Beethoven in his first symphony. But here in the *Symphony No. 2* we see Beethoven decline his third movement a *Scherzo*, finally and irrevocably.

Side 2:

Band 1: **Fourth Movement:** *Allegro Molto*

Perhaps the most exciting movement is the 4th in which Beethoven hurls his racket into the air, stands on his head and using his arms as a pivot, catches his racket between his legs, flings the ball high with his mouth and with a neat flick of the hips serves a devastating ace down the centre line as the violins vie with a full blooded wind-section in a thrilling point and counterpoint. The tune in this devastating finale has all the appearances of a sonata with elements of rondo in the final construction. The second tune, which Beethoven said on his arrest was only "a harmless bit of fun" imitates a monothematic development section, and now that Beethoven has been scratched the way seems open for an unusually extended coda with soaring *fortes* and *diminuendos* reminiscent of the great days of Fred Perry.

Beethoven now goes on to Forest Hills for the American Hard Court Championships, and if this boy can repeat the devastating lobbying and volleying which he has shown on grass, but at the same time control his tendency to swing away on his second service and backhand returns, he could earn his position as No. 2 seed behind burly Roger Chopin of Puerto Rico. The famous incident when Beethoven disputed a net call in the Pepsi-Cola tournament is now happily forgotten—but his tennis could suffer from a recurrence of the strained [illegible]

COVER NOTES By STANLEY BALDWIN

Hello. Well, I was extremely pleased and honoured to be asked to write the credits for this record, not only because I believe that it is vital in this day and age for members of the older generation to keep pace with the dynamic and exciting ideas of youth, but also for the money.

Well, here goes - the splebdid cast was headed by Richard Tauber and Edith Eva- I'm sorry...I lost my notes.. ah, yes - the record was written and performed by John Cleese, Graham Chapman (I wonder if he's any relation to the Chapman I knew)...er.. Eric Idle, Terry Jones, Michael Palin (I wonder if he's any relation to the Chapman I knew) with special star-guest award-winning feature performances by the lovely Carol Cleveland and the boisterous Terry Gilliam (who, I believe is foreign - tho' of course absolutely none the worse for it, there's no question of any stigma there...oh,no). Where am I, oh yes... the very fine music was written and arranged by my old friend, Fred Tomlinson - how are you, Fred?... and of course the songs were sung by the Fred Tomlinson Singers - and jolly gay they are too.. oh dear... the songs of course. The cover of the record, including this little note of mine was designed and well... I'm not quite sure what the word is... laid out, I suppose... designed and laid out (that doesn't sound absolutely right... but, still designed and laid out by Terry Gilliam with the help of another lady, Katy Hepburn... oh dear... another lady besides Carol Cleveland is what I meant... sorry about that... I think I'll finish this in the morning.

Saturday morning

The record was produced by Terry Jones and Michael Palin, but is none the worse for that - I've heard many records far worse than this - so don't worry Terry and Michael ...er ...snow.. where was I... oh yes... some very useful information here - the record was recorded (sorry about the repetition there) in the heart of London's sleazy Soho area - where I believe you can now get - and the engineer was none other than my old friend, Colin Caldwell* who served with me in the Sudan - he had his leg shot off twice, and I'm very suprised to hear he's gone into record production. He was very ably assisted, not only by Will Roper (no relation to the Roper of Roper's Glue) but also by 17 stone 8 lb. Tony Taverner, a British national since birth, both of whom went without the normal bodily functions for 26 days in order to prepare this platter.... is that the hip word now?+

Well, I think this is almost the end of my little piece. I'd like to say how much I've enjoyed writing it - hope I haven't left anyone out. I do go on a bit, I know - but I sincerely hope that you get as much pleasure from listening to it as I have from...er... from.. or... from also listening to it.... oh dear... that's not a very good way to end, is it.

* Probably his grandson - ed.
+ No - ed.

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ヤ・と投げますというと、これが狐の足ヘルクルッ。手元へグイッと引きよせますと、ふうと、狐そこへゴロゴロ。

「ヒュー、ヒュー、すんでのとこで逃がすとこやった。さア、もうだいじょうぶや、なんぼでもしゃべれ」

「もうしゃべってしまいやがったンや」

「みなしゃべってしまいやがったンや」

「大きいな」

「悪事より大きかったなア」

「ハエエ、えらいもんだンな。オッ、なんでんな、胸ンとこブラブラブラブラしてまンな」

「やっぱりおれの思た通りじゃ。こらァやっぱりメンやな。親しゃろ。子オの餌でも拾いに来よったんしゃろ」

「ヘエエ、これ親でっか。子オの餌拾いい来よったンで。そこをあんたにつかまったんでっか。アーほよか。アソ、なんやあんたの方向いてペコペコ、ペコペコ頭さげてまんなア」

「畜生じゃものは言えんけど、堪忍してくれ、巣へもどったら子供がおまんねン、わたし一人のからだおまへんねン、今日だけは見逃してくれてなことというとんのやろかい」

「イヤ、なんでっかいなこの狐、あんたに、逃がしとくなはれ、今日だけは堪忍しといとくなはれて、こないいうてまんの。ドハハ……かわいいもんでんなア。ほたあんた逃がしてやんなはれ」

「いやいや、それがお前、食うに困ってこんなことしてんねン。逃がしてやれんちゅウてるやろ」

「アーさよか、オッ、なんやこんどはわたしの方向いてペコペコ、ペコペコ頭さげてまっせ」

「そうじゃ。わしがまア堪忍してやらんとわかったら今度はお前に、お前につまり、堪忍してもろてくれ、頼んでくれてなことう言うてんねやろかイ」

「イヤ、この狐なんでっか、あんたがもう堪忍せんちゅウことがわかって、今度はわたいに、わたいにあんたに、この狐をあんたが、わたいが、堪忍してやってくれということの、それの、あんたの、わた…」

「なにを言うてんねお前は、なにを言うてんねお前は」

「つまりそれ、わたいに頼んでくれ言うてまんねやろ。ダハハハ……かわいいもんでんなア。よろしい。ほたわたい頼まれました、堪忍してやんなはれ、あんた」

「なにを言うてんねお前。食うに困ってこんなことしてるさかい、堪忍でけんちゅうてるやろが」

「アーさよか、ほた、あんたどないしなはんねン」

「どないしなはんねて、わかったこっちゃがな」

「持って帰って飼うときなはんの」

「お前は阿呆かお前は。飼うとくくらいなら誰がこんな殺生するかイ」

「はな、どうしなはンね」

「黒焼き屋へ持って行くがな」

「ホーつまりりなんですかいな、黒焼き屋のおやっさんが、こんなんみな飼うてまんのンで」

「なにをいうてんねお前は、黒焼きになんねがな」

「……なんでっかいな。この狐これ、黒焼きになりまんのでっか。あんたこれ食うに困ってやってまんのか、あーさよか。ほたこれ持っていってなんぼで売んなはンね」

「そうやなア。寒中なら値はええが、春先になるとどうしても毛がぬけるし。しかしまアまア、これだけありゃ五円には売れるやろ」

「五円、五円。つまりなんだっしゃろあんた、五円ちゅう金さえありゃ、それでええでっしゃろ。よろし。ここでわたいに五円で売っとくなはれ。持って行くだけの手間」あんた、助かってよけいよろしやないか」

「……お前こんなもん買ってどないすんね」

「逃がしたりまんねがな、可哀想でんがな。今黒焼きになるちゅうもんを、みすみすあんた放っとけますか」

「わしもなにもええことしてるとは思わんが、そら殺生はしたいことないけどもお前、しゃアないさかいこんなことしてんねが…そうか。ほなまア、五円あんのかエ？」

「待っとくなはれ……五円おまへんわ」

「なかったらあけへんやないかイ」

「そこだんがな、なかったらあけへん」てそう邪険にいいなはんなあんた、持って行ったけどこない大きなって三円にしか売れなんだと思て二円で売っとくなはれ」

「二円ならあんのかエ」

「……二円おまへん」

「なかったらあけへん」

「そこだんがなあんた、そこだんがな。なかったらあけへんと邪険なこといいなはんな。二円おます、二円おます、わたいの……もうこれまけりだ、身上だ。ねエー、今日来たけども、獲物がなかって、あぶれて帰ったと思たら、二円でもよろしいやないかい。頼んまっさ、なア。逃がしとくなはれ頼んまっさ。わたいに売っとくなはれ」

「そらまアそうやや、わしかて殺生はしたいことないね。そら、来たかてなア、無かったと思て去にゃア、そら二円でもけっこうや。そうか。ようし。ようし。わかった。大きな声を出すな。お前が逃がしたろというんやったら二円で売ったろ、よう。二円をこっちへかせ。よし。とれ」

「売っとくなはるか、おおありがとう。かみへんか」

「何のかむかえ、お前が助けたるちゅウねン。なんのかんだりするかイ」

「よう持ってとおくなはれや。ウァーッ。よかったなアお前、もうちょっとのとこやったぞ。もうちょっとで黒焼きになるとこや。よかった、よかった、なア。助かった。もう大丈夫じゃ」

「何をしてンねやお前、早いこと逃がさんかイな」

「ヘッ」

「早いこと逃がさんかイな」

「早いこと逃がさんかイて、買うたら、買うたもんのもんやがな。これから黒焼き屋へ持って行って五円で売る」

「あかんでそんなことをしたら」

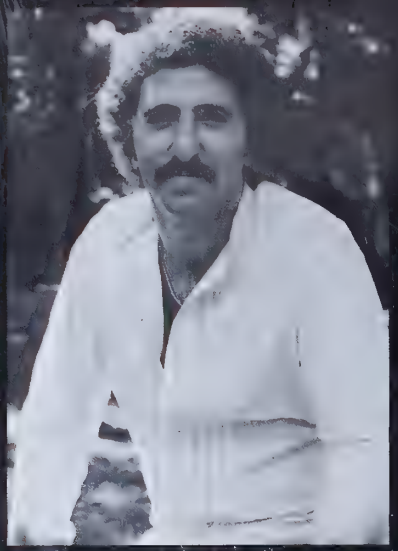
「ウソだんがな。冗談言うてまんねがな。ちょっとこういつに話がおまんねン。わかってます。わかってます。そんなわたいええかげんな男と違います。わかってます。逃がしてやります、大丈夫だア。おい、危いとこやったなア、ほんまに。エー、帰ったら子供がおるんねやろ。お前一人の身体やあれへんやないかい。しっかりせなあかんぞウ。俺が通りかかったさかいええようなもんの、もうちょっとであの男に黒焼きにされるとこやったンやぞ、なア。やア、けっこう。けっこう。ウーん。あア、そや。こいつに嬶を頼んだろ。こうなったら俺はどっからなといかないかンねや　あのな、あのな、わかってるかア　隣のな……あア、餌が欲しかったら家へ来いよ。俺はな、高津新地、百軒長屋ガタガタ裏に住んでる胴乱の安兵衛ちゅうねンむこうで胴乱の安さんの家はどこですかて聞いてくれたら、どきにわかる。家へ来い。お前とこが喰うぐらいの餌はいつでもやる。はいで今の話やけどな、隣のヘンチキの源助が、娘をもらいよったンや、夕べな。わいも惣に嬶が欲しなったンでな、一人世話してもらいたいねン。お前の友だちでも誰でもかめへんねや。なア、世話してもらいたい。ウーム。わいの言うてることわかってるのか、言うてること。エえ、なア……ノン、ソンちゅウたかてお前、ものが言えなんだら頼りないなア、ユーイ、逃がしたるわイ。さア。もう。ウカウカと出てきたらあかンぞ。わかったアるな。そーれ行けえ……あー、嬶しそうに逃げて行きよったア。アハッハ……アー。なんじゃかんじゃ云うて、嫁はんを捜しに来て二円損してンねやがな。また一文無しのカラッケツやなア。これ。明日からしばらく喰わんといんならんなア。ええわイ。また帰ってからのことや」

安兵衛、帰りかけますというと、今、助けてもろうた狐、何を思いましたか敲のかげから ポイと姿を現わしますというと、枯れ草を頭に乗せまして、キリッと一つ返りますというと、二十二、三のきれいな女に化けます。安兵衛のあとから追いかけて行って、押しかけ女房。安兵衛も、狐ということは知らずにそれも世帯を持ちます。子供が生まれます。男の子。童子という名前をつけまして、まことに丸々こえた元気のよい子供でございます。これと二年の間、まことに幸せに暮しましたが、フトしたことから狐ということが現われまして、もうここにはいられん。安兵衛の留守に寝ている子供にようく言いきかせまして、姿を消します。嬶子へ書き残しました歌一首。

「恋しくばたずね来てみよ南なる、天神山の森の中まで」

お芝居でやります葛屋道満大内鑑、葛の葉の子別れ。ある春の日のおはなしでございます。

東芝EMI
レコードから無断でテープその他に録音することは法律で禁じられています。
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Al Varon

SIDE ONE

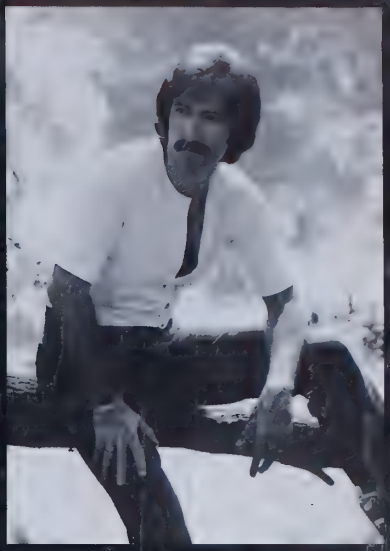
DAYBREAKS
A. VARON 2:30

ALL THE CHANCES
S. VARON 3:54

BETTER OFF WITHOUT ME
A. VARON 3:49

MOVE A LITTLE CLOSER
S. VARON 3:14

IT'S BEEN A LONG TIME
S. VARON 4:57



Sol Varon

SIDE TWO

I DO LOVE HER SO
A. VARON 4:04

DOWN TOO LONG
S. VARON 3:22

SHE'S YOUR LADY
A. VARON 3:39

LEAVIN' IN THE MORNIN'
A. VARON 2:55

I'M COMIN' HOME
S. VARON 3:59

PRODUCED BY AL & SOL VARON

SOL VARON
lead, harmony & background vocals
lead, rhythm & acoustic guitars

AL VARON
lead, harmony & background vocals
drums, rhythm guitar, percussion

SPECIAL THANKS TO

PHIL BREWER
piano, rhodes piano, korg
background vocals

TIM BOYNTON
bass

MIKE YORKE
flute and soprano sax

LARRY WARRILOW
guitar introduction on "Down Too Long"

JACK SIEGEL
tambourine

ALL SONGS ARRANGED BY
Sol Varon, Al Varon, and Phil Brewer

RECORDED & MIXED AT
In-Roads Studio Inc., Miami, Fla.

ENGINEER
Jan Eugenides

MIXING CONSULTANT
Larry Warrilow

MASTER LACQUER
Criteria Studios, Miami, Fla.

PHOTOGRAPHY
Dori Cruz

ART DIRECTION
Lynn Varon

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LP 214

PAS 6086
PARAMOUNT
RECORDS

JOEL KAYE
AND HIS
NEW YORK NEOPHONIC ORCHESTRA



$10

SIDE ONE

SAY (BMI) 3:37
PETTY GRIEVANCE (ASCAP) 3:10
2001 (ASCAP) 3:45
THE EUPHRATES (BMI) 6:16
I DON'T KNOW HOW TO LOVE HIM (ASCAP) 4:27

SIDE TWO

GOODBYE SWEET JANICE (ASCAP) 3:50
OFO (BMI) 5:26
MACARTHUR PARK (ASCAP) 5:32
SPINNING WHEEL (BMI) 3:18



Produced for Good Time People, Inc. by *Mirchin and Palmer*
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
Engineers: Mike Delugg, Eddy Trabanco and Alan Mirchin
Mixed and Mastered at Generation Sound, 1650 Broadway, N.Y.
All arrangements by Joel Kaye, except: "2001" arr. by Lew Delgatto,
"Ofo" arr. by Johnny Richards and "Spinning Wheel" arr. by Tommy Newsome
Photography: J. Clark Smith
Recorded live at Jimmy's, New York, N.Y.

+ NEW YORK NEOPHONIC +
Joel Kaye—Conductor and Arranger

REEDS
Dave Tofani—Alto, clarinet, flute
Billy Kerr—Tenor, clarinet, flute
Lew Delgatto—Tenor, piccolo, flute, alto flute, oboe
Larry Charles—Baritone sax, bass clarinet
Johnny Campo—Bass and baritone sax, contra-bass clarinet

TROMBONES
Garry Chamberlin—lead
Sam Burtis
Lew Kahn
Vinnie Fanuele
Dave Taylor

FRENCH HORNS
Peter Gordon—lead
Virginia Benz
Dave Jolley
Janet Donaruma
Bill Hamilton/Lloyd Rosevear

TRUMPETS
John Gatchell—lead
Bob Millikan
Tom Rheem
Dean Pratt (flugel horn)
John Eckert (flugel horn)

PIANO—Johnny Knapp
BASS—Joel Rolf
GUITAR—Jeff Layton
DRUMS—Barry Lazarowitz
CONGAS—Joe Daddiego
COPYIST—Keith Cooper

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STUMM 46





This album must be played at

45rpm

at maximum volume

I dedicate this album to my brothers & sisters, persons With Aids, who now live & die in fear.

SIDE ONE

1. Swing Low Sweet Chariot
2. Let's Not Chat About Despair
3. Double-Barrel Prayer
4. Birds of Death

SIDE TWO

5. You Must Be Certain of The Devil
6. Let My People Go
7. Maledictions
8. The Lord Is My Shepherd

Diamanda Galas: all vocals, Hammond organ, piano, synthesizers, & keyboard bass. Charlie Terstappen: drums. Kurt Schmidt: guitar on Double-Barrel Prayer & Birds of Death. Peter Zimmermann: percussion on Birds of Death. Thanks to Naut Humon for providing string samples on Let's Not Chat About Despair.

All music by Diamanda Galas (except Swing Low Sweet Chariot & Let My People Go (Go Down Moses)). All words except italicised excerpts below by Diamanda Galas: 1. excerpt from The Gloria Mass (in Double-Barrel Prayer) 2. excerpt from Psalms 58 & 59 of The Old Testament (on You Must Be Certain of The Devil)

Album produced by Gareth Jones & Diamanda Galas at Studio Hansa, Berlin 1987. Assistant engineering for drum recording by Pete Schmidt.

Consultation: Paul Kendall

Mastered by John Dent at The Exchange

Cover design by Paul White/Me Company. Cover photography by Emily Andersen. Drawing by James Nocito

Thanks:
Daniel Miller, Intravenal Sound Operations, Frank Kelly, Tom Müller, DAAD, Naut Humon, NEA Opera/New Music Theatre. Special thanks Gertrude Saleh & Patrick Smith. David Hyry, Harald Bullerjahn, Richard Manuccia, Irma Josten, Paul White, Gordon Duke, Irene Spillmann, Suzanne Stefanac, Michael Flanagan, Chrisilo Haas, Jim Morton, Peter Wright, Everyone at Mute

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SWING LOW SWEET CHARIOT

Swing low, sweet chariot
coming for to carry me home

Swing low, sweet chariot
coming for to carry me home.

LET'S NOT CHAT ABOUT DESPAIR

You who speak of crowd control, of karma,
or the punishment of god.

Let's not chat about despair.

Do you fear the cages they are building in
Kentucky, Tenessee and Texas
while they're giving ten to forty years to find a cure?

Let's not chat about despair.

Do you pray each evening out of horror or of fear
to the savage God whose bloody hand
commands you now to die alone?

Let's not chat about despair.

Do you taste the presence of the living death
while the skeleton beneath your open window
waits with arms outstretched?

Let's not chat about despair.

Do you spend each night in waiting
for the devil's little angels' cries
to burn you in your sleep?

Let's not chat about despair.

Do you wait for miracles in small hotels
with Seconal and Compazine
or for a ticket to the house of death in Amsterdam?

Let's not chat about despair

Do you wait in prison for the dread of day
the office or the butcher comes to carry you away?

Let's not chat about despair.

Do you wait for saviors at the paradise to come
in laundry rooms, in toilets or in cadillacs?

Let's not chat about despair.

Are you crucified beneath the life machines
with a shank inside your neck
and a head which blossoms like a basketball?

Let's not chat about despair

Do you tremble at the timid steps
of crying, smiling faces who, in mourning,
now have come to say their last respects?

Let's not chat about despair.

In Kentucky Harry buys a pound of beer
to celebrate the death of Billy Smith, the queer,
whose mother still must hide his face in fear.

Let's not chat about despair.

You who mix the words of torture, suicide, and death
with scotch and soda at the bar,
you're all real decent people, aren't we,
and please's no time left for talk

Let's not chat about despair

PLEASE DON'T TALK ABOUT DESPAIR

DOUBLE-BARREL PRAYER

The dogs have come today
The dogs have come to stay
It's time to get your gun out
And drive the dogs away

They can smell your blood inside
It's too late to go and hide
The dogs are on their way
Prepare yourself today

Glory to God in the highest
and on earth peace to men of good will.

We praise thee; we bless thee;
we adore thee; we glorify thee.
We give thanks to thee for thy great glory.

O Lord God, Heavenly King.
God the Father Almighty.
O Lord, the only begotten son, Jesus Christ,
O Lord, Lamb of God, son of the Father.

The dogs know when you're sleeping
They know when you're awake
How fast your heart is beating,
So be ready, or not late

They'll drag you by the collar
And take you through the town
Your friends can help no longer
Once your ass is on the ground

Thou who takest away the sins of the world,
have mercy upon us and receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

For thou art holy,
Thou only art the Lord, thou only, Jesus Christ, art most high,
with the holy ghost in the glory of God the Father.

The dogs have come today
The dogs have come to stay
The dogs were due to pay
And this is what they

The trick to saying prayers
When the devil's in the air
Is to help god pull the trigger
On the dogs this judgement day

AMEN.

BIRDS OF DEATH

Comes the night
comes the cold
comes the face
of the one I love

I see the birds
between the rocks
the crows that know your name
and came on time

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

I see your eyes
we held your hands
what did you think about
until the angels came

Birds that love you know
what you know now
could have stopped them
from holding you down

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

Friends and lovers
the night draws near
your eyes don't fool her
who knows your fear

Birds of death
I've seen you all before
birds of love cry
"This is yours no more!"

LIGHTS OUT
LIGHTS OUT
LIGHTS OUT
LIGHTS OUT

What is the answer
to the voices of 10,000 days?
Your soul is now my destination
until the blackbirds come

YOU MUST BE CERTAIN OF THE DEVIL

Welcome welcome welcome
welcome to the Holy Day
brother brother brother
sister sister sister
you must be certain of the Devil on the Holy Day
You must be certain on the Holy Day

The flies are coming, mother
and the end of the day
the flies are coming, daddy
to steal my soul away
the flies are coming, sister
serve your brother while you may
welcome to the Holy Day
welcome to the Holy Day

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
because he's master of the game
You must be certain of the Devil
right now.

It's time to take sides
don't wait up for nobody
It's time to realize
there's no victim but the willing
It's time to recognize
No-one waits for the dead man
No-one but the Lord of the Flies
No-one but the Lord of the Flies

You must be certain of the Devil
because he knows your name
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
or you'll lose your aim
You must be certain of the Devil
right now.

Deliver me from mine enemies, O my God:
defend me from them that rise up against me.
Deliver me from the workers of iniquity, and
save me from bloody men.
Be not merciful to the wicked trans-
gressors: They run and prepare themselves
without my fault: awake to help me and behold:
They belch out with their mouth: swords are in
their lips: for who, say they, doth hear?
But thou, O Lord, shall laugh at them. The God
of my mercy shall let me see my desire upon
mine enemies.
And at evening let them return, and let them
make a noise like a dog, and go round about the
city. Let them walk up and down for meat, and
grudge if they be not satisfied.
***Because of* his strength will I wait upon thee: for**
God is my defense. Scatter them by thy power
and break their teeth, O God, in their mouth:
BREAK OUT THE GREAT TEETH OF THE
YOUNG LIONS, O LORD AND WHEN HE
BENDETH HIS BOW TO SHOOT HIS
ARROWS, LET THEM BE CUT IN PIECES!
Bring them down, O Lord, our shield.

(excerpts from Psalms 59 and 59 from The Old Testament)

You must be certain of the Devil
because he knows your name.
You must be certain of the Devil
because he's counting on your shame
You must be certain of the Devil
because he's certain of you.
You must be certain of the Devil
right now.

The good man is present on the Holy Day.
The good man is ready on the Holy Day.
The good man is steady on the Holy Day.
Welcome to the Holy Day.

The key to the city
is to the man who doesn't run
the key to the city
is to the man who takes a gun
they key to the city
is to the man who keeps his friend
and to the man who doesn't leave him till the end

The road to the city is paved in desolation
The road to the city is paved in tribulation
The road to the city is paved in desperation

Welcome to the Holy Day.

The road to the city is paved in resignation.
The road to the city is paved in desertion.

Welcome to the Holy Day
Welcome to the Holy Day.

LET MY PEOPLE GO

The Devil has designed my death
and he's waiting to be sure
that plenty of his black sheep die
before he finds a cure.

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

The firm hand of the Devil now
is rocking me to sleep
I force my blind eyes open, Lord
But I'm sinking in the deep

O Lord Jesus, do you think I've served my time?
The eight legs of the Devil now are crawling up my spine.

I go to sleep each evening now
dreaming of the grave
but see the friends I used to know
calling out my name.

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine

O Lord Jesus, do you think I've served my time?
The eight legs of the devil now are crawling up my spine.

O Lord Jesus, here's the news from those below:
The eight legs of the devil will not let my people go

MALEDICTION

The arms that you cut off that Sunday night
of the youngman who ran screaming through the street,
streaming blood in trails of terror,
are the arms that point me to my door,
which forsaken by the blood of Jesus,
invites the Devil, who now waits for me outside.

The arms that you cut off that Sunday night
are the arms that point me to the red eyes
of the pentecostal killers and the black eyes
or the roman catholic killers and the blue eyes
of the pinhead skinhead killers,
and the dirty angel does his target practice night and day,
making ready now to steal my soul away.

The arms that you cut off that Sunday night
are the arms that wait between my T.V. and my gun,
while the winks and smiles of singing debutantes and eunuchs
whisper,
"We don't want you, Unclean, lying there in vomit, filth
and perspiration,
coming back with Jesus or with Elvis from the dead."

The arms that you cut off the body
of the screaming youngman
dance before my eyes the endless murder of my soul
which, taunted every hour by open windows,
has kept itself alive with prayer.
but not for miracles,
and not for heaven.
Just for silence
and for mercy
until the end.

The Lord is my shepherd: I shall not want.
He maketh me to lie down in green pastures: he
leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths
of righteousness for his name's sake.
Yea, though I walk through the valley of the sha-
dow of death, I will fear no evil: for thou art with
me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence
of mine enemies: thou annointest my head with
oil; my cup runneth over.
Surely goodness and mercy shall follow me all
the days of my life: and I will dwell in the house of
THE LORD for ever.

LISTEN, MAN.
IT MAY SOON BE TIME
FOR YOU TO GUARD A DYING MAN
UNTIL THE ANGELS COME.
LET'S NOT CHAT ABOUT DESPAIR.
BE YOU ARE A MAN (AND NOT A COWARD)
YOU WILL GRASP THE HAND OF HIM DENIED BY MERCY
UNTIL HIS BREATH BECOMES YOUR OWN.

marcia berman Sings malvina reynolds'

rabbits dance



and other songs for children.

LYRIC SHEET INSIDE
B/B RECORDS B/B 112
33 1/3 RPM Stereo

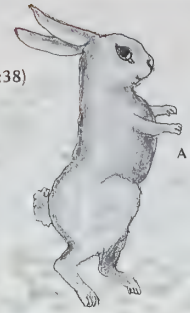
Side 1:

I Live In A City (2:30)
Johnny Built A House (2:08)
Place To Be (2:06)
You Can't Make A Turtle Come Out (1:38)
Artichokes (1:05)
Eight Candles (2:20)
Jenny Fell Down (1:22)
Morningtown Ride (2:31)

MARCIA BERMAN SINGS MALVINA REYNOLDS'

rabbits dance

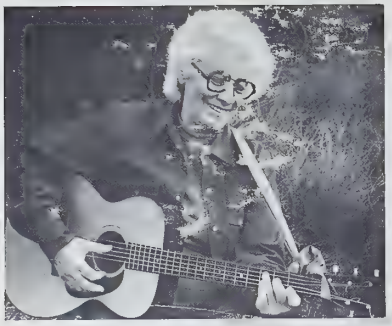
AND OTHER SONGS FOR CHILDREN





Side 2:

Magic Penny (2:48)
Move Over (1:06)
Rabbits Dance (2:10)
In The Dancing (3:00)
Mommy's Girl (1:42)
In Bethlehem (2:50)
The Pets (1:40)



Malvina Reynolds (1900-1978)

Malvina Reynolds is probably best remembered for her spoof on American life, "Little Boxes." She always said that getting the expression "ticky-tacky" into the dictionary was one of her proudest accomplishments – it was indeed a rare feat. But she was also one of the most prolific song writers in our history and managed to achieve her own special niche in the world of creative artistry. She had a Ph.D. in English (from the University of California, Berkeley) but taught only briefly, preferring other outlets for her message. Although she was not a folksinger, she knew folk tradition very well and was able to build her own repertoire on incidents and issues which in former times would have provided the material for ballads and broadsides. But most important to her was the idea of equality and opportunity for all. And she felt that the best way to accomplish that was to give young people a repertoire of songs that would make them proud to be members of the human race. Because Marcia Berman takes the same approach, Malvina delighted in supplying her with songs and information. There is, for my money, no better combination than Malvina Reynolds and Marcia Berman. And no one would have been happier about this record than Malvina herself

Gene Bluestein
California State University
Fresno

This album is dedicated to Malvina Reynolds and to the Women's International League for Peace and Freedom

Credits:

All songs, words and music by Malvina Reynolds.
Record Production: Marcia Berman & John Bucchino
Musical Direction: John Bucchino
Lead Vocals: Marcia Berman
Instrumental & Vocal Arrangements: John Bucchino
Musicians: John Bucchino-*Piano, Synthesizer* (Yamaha DX-7)
Percussion
Miriam Cutler-*Clarinet*
Kazu Matsui-*Shakuhachi*
Dave Zeitlin-*Guitar*
Additional harmony vocals:
Magic Penny (Uncle Ruthie Buell)
In The Dancing (John B., Miriam Cutler, Carol Merrill)
In Bethlehem (John B., Carol M.)
Eight Candles (John B., Carol M.)
Morningtown Ride (John B., Dave Zeitlin)
***CAMAL Chorus:** Peter Alsop, Uncle Ruthie Buell, Dan Crow, Miriam Cutler, Mallory Pearce, J.P. Nightingale (John & Pam Wood), Patty Zeitlin
Art Direction: Jan Steward
Cover Illustration: Jan Steward
Copy: Julie Troup
Photo of Marcia: Stefan Merken
Photo of Malvina: Phiz Mezey
Engineer: Don Holden
Recorded: at HM Recording Studio, Los Angeles, CA
Production Coordinator: Takeda Record Service
Mastered: Richard Simpson

Special Thanks to Serge Hovey
and to the children of the John Adams Child Development Center in Santa Monica, The Bluestein Family, Ruth Burnstein, Children's Book and Music Center, Marv Grayson, Rose Honda, Esther Hovey, Janice Hubbard, James Pearce, Peter Pearce, Miriam Sherman and Docia Zavikovsky

***CAMAL** – Children's Artists Making A Living

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Marcia Berman

It would be hard to imagine a nursery school that didn't have several of Marcia Berman's albums in frequent use. She has recorded ten albums for children during thirty creative years. Singer, songwriter and teacher, her songs speak directly to the emotions of children, helping young people to express and accept their feelings.

Marcia is a graduate of the University of California and is a former kindergarten and elementary school teacher. She first met the legendary Malvina Reynolds in 1955 and for many years they shared their love of folk songs and children's music. That rich association now finds a delightful expression in this album, the most recent in Marcia Berman's distinguished musical career.

OTHER ALBUMS BY MARCIA BERMAN:

Cloud Journeys, Dance-A-Story, Sing-A-Song
(B/B Records) with Anne L. Barlin

Won't You Be My Friend, I'm Not Small, Spin Spider Spin, Everybody Cries Sometimes,
(Educational Activities, Inc.) with Patty Zeitlin

Rainy Day Songs Rainy Day Dances
(Educational Activities, Inc.) with Patty Zeitlin and Anne L. Barlin

Activity Songs For Kids – Songs By Marcia Berman
(Folkways Scholastic Records)

Winter Concert



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DECEMBER 18, 1966

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DANCE BAND GIRLS CHORUS

UNDER THE DIRECTION OF

Mr. Robert Clowes and Miss Beverly Gauthier

SIDE I

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

1. SCYTHIAN OVERTURE — Richard Walker
2. CONVERSATION FOR CORNET — Clare Grundman
   Robert Price-Trumpet Solo
3. THE WESTMINSTER WALTZ — Farnon-Osterling
4. THE GALLANT MEN — John Cacavas

MIXED CHORUS - Miss Beverly Gauthier - Director

5. MARY AND THE CHILD — Louise Grant
6. I WONDER AS I WANDER — Appalachian Carol
   Patricia Porter-Soprano Solo
7. LET THE HEAVENS BE GLAD — C. Alexander Peloquin
   Cynthia Raymond-Alto Solo

SIDE II

DANCE BAND - Mr. Robert Clowes - Director

1. TEQUILA — Rio-Mclin
   Cynthia Malecky-Tenor Sax Solo
2. WIPE OUT — The Surfaris-Warrington
   David Price-Drum Solo

GIRLS CHORUS - Miss Beverly Gauthier - Director

3. THE NATIVITY — Miklos Rozsa
   Victoria Young-Soprano Solo
4. LULLABY FOR CHRISTMAS EVE — King-Webster
5. SLEIGH RIDE — Anderson-Parish
   Cynthia Raymond-Bells

SYMPHONIC BAND - Mr. Robert Clowes - Conductor

6. DAYS OF GLORY — John Cacavas
7. OF FESTIVE BELLS AND ANCIENT KINGS — Charles R. Spinney
8. HOSTS OF FREEDOM - March — K. L. King

SYMPHONIC BAND MEMBERS

PICCOLO

Sherry Brunell

FLUTES

1st Bonnie Brunell
Karen Musler
2nd Deborah Wythe
Mary Belden

CLARINETS

1st Karen Berk
Susan Drew
Rebecca Donahue
2nd Patricia Berglund
Joyce Pomprowicz
Guy Nicolo
David Vaughan
3rd Thomas Kasyan
Pricilla Lippincott
Rosemarie Bonneau
Beverly Hill
Michael Mailhot
John Plante

BASS CLARINETS

David Moe
Gail Ransom

ALTO SAXOPHONE

1st George Hopkins
2nd Robert Agnew

TENOR SAXOPHONE

Errol Boober

BARITONE SAXOPHONE

Lee Pallas

TRUMPETS

1st Robert Price
Frank Rival
2nd Henry Dombrowski
Richard Osborne
3rd Douglas Gould
Gary Muisner

FRENCH HORNS

1st Dawn Price
2nd John McGuire
3rd Linda Reid
4th Deborah Kinney

TROMBONES

1st Gary Stebbins
2nd Kathleen Horton
3rd David Andrade

BARITONES

Robert Shofner
George Temple

SOUSAPHONE

Raymond Brunell

PERCUSSION

Nancy Denoncourt
Cynthia Malecky
David Price
Delton Dunnack

STRING BASS

John Zimmer

TYMPANI

Cynthia Raymond

BELLS

Pamela Law

DANCE BAND MEMBERS

SAXOPHONES

1st Alto Cynthia Raymond
2nd Tenor Cynthia Malecky
3rd Alto George Hopkins
4th Tenor Errol Boober
Baritone Lee Pallas

TRUMPETS

1st Robert Price
2nd Frank Rival
3rd Henry Dombrowski
4th Dawn Price

TROMBONES

1st Gary Stebbins
2nd Robert Shofner
3rd Kathleen Horton
4th Steven McGuire

RHYTHM

Piano - Douglas Gould
String Bass - John Zimmer
Drums - David Price

GIRLS CHORUS MEMBERS

SOPRANO I

Horton, Kathy
Lloyd, Pamela
Marquis, Paulette
Porter, Patricia
Price, Dawn
Ratti, Patsy
Verona, Lynn
Young, Vicky

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora-Lee
Packard, Carol
Palmer, Rachel

ALTO

Anderson, Kathleen
Horton, Debbie
McBride, Barbara
Mott, April
Packard, Janis
Raymond, Cynthia
Wythe, Debbie

MIXED CHORUS MEMBERS

SOPRANO I

Attardo, Donna
Billiel, Laurie
Campbell, Barbara
Donahue, Charlene
Horton, Kathy
Ives, Barbara
Lloyd, Pamela
MacDonald, Caren
Marquis, Paulette
Perham, Roxanne
Palliardi, Frank
Porter, Patricia
Price, Dawn
Ratte, Patsy
Saglio, Joan
Verona, Lynn
Wazer, Joan

BASS

Canny, Mike
Price, Bob
Rival, Frank

SOPRANO II

Ellis, Marilyn
Jerome, Dian
Orcutt, Lora Lee
Packard, Carol
Palmer, Rachel

ALTO

Horton, Debbie
Johnson, Denise
McBride, Barbara
Packard, Janis
Raymond, Cynthia

TENOR

Allen, Bob
Devine, Pat
Mott, April
Temple, George

RHAM BAND COUNCIL

President - Robert Price
Vice President - Nancy Demoncourt
Secretary - Karen Berk
Treasurer - Raymond Brunell

CHORUS OFFICERS

President - Patricia Devine
Vice President - Marilyn Ellis
Secretary - April Mott
Librarian - Charlene Donahue
Publicity - Sherryl Brunell

RECORDING ENGINEER - Robert Haight

MONTILLA

FM-276 STEREO

ISMAEL NUÑEZ

Y SUS TRASNOCHADORES



Mañanita Un Regalo • Sube Nene Sube
La Cama Chea • Nuestras Tradiciones
Y Otros Exitos

«...It is my sincerest wish to see Your talent grow in the western hemisphere. I also wish that, not forgetting Warsaw, Your words and the essence of Your songs might fortify Polish hearts in the name of our Polish unity...»

With these words Joseph Cardinal Glemp, the Primate of Poland, greeted Waldemar Kocoń in 1982.

Waldemar Kocoń, the well - known and respected Polish author and artist, has been living permanenty in the United States since 1981. With a strong, rich and colorful voice he is able to express the Poles' pain and anger, their love, and hope. His graphic and emotional interpretation moves and carries away both Polish and non - Polish audiences.

While on concert tours in major cities of the United States, Australia and Canada, Kocoń is always greeted with the greatest recognition, which he fully deserves. Invited by leading Polish organizations, his plans call for visiting major Polish communities throughout the world.

In a song, which constitutes a brief artistic form, Waldemar Kocoń tells the history of a nation, depicts the division of the immigrant's soul torn between two worlds - the crisis and pain of being torn between the country of residence which welcomed him, and the mother - country, the love for which he can never give-up.

Roman Puciński

TAKIE ŻYCIE

SUCH IS LIFE

Waldemar Kocoń

SIDE A

NAUCZONO MNIE JAK ŻYĆ (I WAS TAUGHT HOW TO LIVE) W. Kocoń/ W Kocoń	3:08
DLA CIEBIE POLSKO (FOR YOU POLAND) W Kocoń/ W Kocoń	4:20
JAKIM PRAWEM? (BY WHAT RIGHT?) W Kocoń/ W Kocoń	4:00
OSTATNIE KAZANIE (THE LAST SERMON) W Kocoń/ W Kocoń UTWÓR POŚWIĘCONY PAMIĘCI KS. J. POPIELUSZKI	4:50
KRÓLOWO JASNOŚCI (O, QUEEN OF BRIGHTNESS) W Kocoń/ W Kocoń	4:10

SIDE B

TAKIE ŻYCIE (SUCH IS LIFE) W Kocoń/ W Kocoń	3:55
NIE NARZEKAJ (DON'T COMPLAIN) W Kocoń/ W Kocoń	3:36
THE GREATEST PERFORMANCE OF MY LIFE (NAJWIĘKSZE PRZEDSTAWIENIE MEGO ŻYCIA) Sandro - Anderle / R/ J. Allen A.S.C.A.P.	3:48
ESA TRISTE GUITARRA (THAT SAD GUITAR) (SMUTNA GITARA) M. Alejandro/ A Magdalena A.S.C.A.P.	4:42
WIELKI TARG (THE GREATEST BAZAAR) WL Korcz/ W Mlynarski A.S.C.A.P.	4:02

ALL ARRANGEMENTS, KEYBOARD AND DRUM PROGRAMMING BY
JANUSZ PIĄTKOWSKI





sound impressions inc.
110 river rd. • des plaines, il 60016 • 297-4360

INTERTONE 102

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WALDEMAR KOCON

Guitars by Dan Soto. Recorded and mixed by John Nevin. Assistant Engineer Kathy Yore. Mastered by Ron Lewter.
Photography by Waldemar Kowal and Tom Panenko. Art Cover: Kowal Design Studio.

1986 MADE IN USA

WALDEMAR KOCOŃ



«...Życzę Panu, aby Jego talent owocował na drugiej półkuli, aby pamiętając o Warszawie słowem swoim i treścią swojej pieśni krzepił Pan polskie serca w imię naszej, Polaków jedności...» Tymi słowami zwrócił się do W Koconia w 1982 roku, w jednym ze swych listów Prymas Polski, Kardynał Józef Glemp.

Waldemar Kocoń znany i ceniony wykonawca od 1981 roku mieszka na stałe w USA.

Obdarzony silnym, bogatym w najróżniejsze odcienie głosem W. Kocoń - wyraża naprzemian Polaków ból i gniew, ich miłość i nadzieję.

Szalenie sugestywny sposób interpretacji, z jednej strony wyraźnie emocjonalny, z drugiej artystycznie z perfekcją wyważony sprawia, iż W. Kocoń - łatwo porywa publiczność.

Odsłaniając kulisy emigracyjnej duszy ujawnia tej duszy rozdarcie między dwoma światami. Rozdarcie między krajem obecnego przebywania, który podaje przyjazną dłoń milionom emigrantów, a ojczyzną - matką z miłości, do której wyleczyć się nie sposób. Koncertując w największych miastach Ameryki, Australii, Kanady (artysta zapraszany przez liczące się organizacje polskie ma w planie odwiedzić największe ośrodki polonijne na całym świecie) W. Kocoń spotyka się z największym uznaniem, uznaniem na które w pełni zasługuje.

Roman Puciński


CHEECH
AND
CHONG


Here we are in the seventies. Vietnam, racial unrest, disagreeable dope laws. The release of the Pentagon Black Diaries, etc. So in light of the current Funny World Situation we've in mind with our distinct longing for laughter in the face of disaster, may we offer you one Hard Rock Comedy of one Chicano (Cheech) and one Chinese (Chong) in hopes that laughing with tears in the eyes does not become the national pastime.
Cheech and Chong
SP 77019
Distributed by A&M Records, Inc., P.O. Box 782, Beverly Hills, California 90213
SIDE ONE / 1. Blind Melon Chitlin' 4:29 / 2. Wink Dinkerson 2:07 / 3. Acapulco Gold Filters 2:49 / 4. Vietnam 3:08 / 5. Trippin' In Court 5:57
SIDE TWO 1. Dave 1:34 / 2. Emergency Ward 3:30 / 3. Welcome to Mexico 2:49 / 4. Tijuana Bound / Live at the Vatican 7:50 / 5. Cruisin' with Pedro de Pacas 5:56 / 6. Waiting for Dave 5:03
Produced by Lou Adler / Engineer: Norman Kinney / Art Direction: Roland Young / Illustration: Joe Garnett / Album Design: Chuck Beeson / Photography: Jim McCrary
ODE RECORDS INC.
Material written and performed by Cheech and Chong. Published by Indie Music Inc.

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50's

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

Side One

1. Civil Defense (No Talking) 3:07
2. Public Schools 1:56
3. School Lunch 1:50
4. The Sex Impulse 4:00
5. "Fabulous 50's" 2:45
6. Substitute School Teacher 2:00
7. Starting Your Car :53
8. F.M. Disc Jockey 2:59
9. New York City Animals 1:25
10. All Night Groceries 1:00
11. The Panhandler 1:18

Side Two

1. Public Service Commercials 1:35
2. My Little Margie 1:43

Comercials:

3. Kraft :39
4. Peg Bracken :26
5. Flentol 1:16
6. Raid 1:08
7. Shell and Amoco 1:56
8. Our Gang 3:40
9. Musical Instruments 1:55

Athletics:

10. Yankee Junior 1:35
11. Ballplayers Talk :56
12. Halftime Shows 2:43
13. Words 1:36
14. The Foreigner :23
15. Childhood Myth 1:03
16. Middle Class Educated Blues 3:16
17. School Assembly 2:38
18. James Abram Garfield 1:04

DISTRIBUTED BY BUDDAH RECORDS

BRUT

Brut 6001-DJ

ROBERT KLEIN
CHILD OF THE 50's

SPECIAL RADIO STATION COPY EDITED FOR AIRPLAY

This is the Robert Klein radio album. It is almost identical to the regular commercial version, what we have done is edit, or bleep out any words that we felt might not be playable on your radio station.

We have also banded the tracks to facilitate easy cueing. We feel that Robert's humor has a broad appeal that can be adapted to any style or format of radio programming. Hopefully, this radio version will make your job easier.

We hope you will, however, have the time to listen to the regular album first. Once familiar with the material you, of course, are the best judge of what is suitable for your audience.

Thank you & Enjoy

Neil Bogart

Co-President
The Buddah Group

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JIMINEZ, J

KL-1304 JOSE JIMENEZ TALKS TO TEENAGERS • STARRING BILL DANA

JOSE JIMENEZ
TALKS TO TEENAGERS OF ALL AGES
and WHUS

KAPP



MONO KL-1304

JOSE JIMENEZ TALKS TO TEENAGERS (OF ALL AGES) STARRING BILL DANA FEATURING THE LOVELY DON HINKLEY

JIMINEZ_2

KAPP

KL-1304

SIDE 1

THE CHEERLEADER
3:05

THE VOCATIONAL GUIDANCE COUNSELOR
3:39

THE ETIQUETTE EXPERT
10:17

SIDE 2

THE BASEBALL STAR
2:58

TEENAGE PROBLEMS
2:15

THE HISTORY LESSON—CHRISTOPHER COLUMBUS
3:16

THE MARRIAGE COUNSELOR
2:23

ANOTHER HISTORY LESSON—GEORGE WASHINGTON
2:10

MY ALMA MATER
4:10

All material written by Bill Dana, Bill Persky and Sam Denoff, and published by Bill Dana Publishing Company, ASCAP.
Produced and edited by Mickey Kapp

WHUS

This album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly...thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

JUDY SEAL, my attractive and efficient secretary, who brought me coffee when I most needed it. **NAOMI BARNES,** my attractive and efficient housekeeper, who brought Judy Seal when she most needed it. **MARALYN TURNER,** my attractive and efficient friend who said certain things were funnier than others. **AL ROTHSTEIN,** who cooperated with us. **BRIDGET BARDOT,** who didn't. **EDWARD G. ROBINSON** for his great job in Little Caesar. **MACE NEUFELD, SHERWIN BASH, PAUL ROSEN,** who as my managers hung around a lot. **DAVID LICHT,** my business manager, who will write this off as a capital loss. **BILL LYON** and **HOWARD BRANDY,** my publicists who have made Lyon and Brandy household names. **THE EDITOR IN CHIEF OF LIFE MAGAZINE** for the cover story. It went like this: "there were these two covers..." **EMERSON COLLEGE** for the use of the cap and gown. **MIKE HOWARD'S LEADING MAN** for the Italian sweat shirt. **JACK ELLIOTT** and **BOBBI GERSHON** for getting married suddenly. **ELLIOT ALEXANDER** for his sage counsel re the stock market. **JEANE** and **CHARLES ANDREWS** for being good friends of Bill and Fay Harbach. And **NICK VANOFF** and **DWIGHT HEMION** for staying as sweet as they are. **BOB ARTHUR** who would have been involved if there was any music on this thing and his wife **MIKE** who has a funny name for a wife. **ALMA COGAN** who was out of town. **GEORGE SCRIMSHAW,** Quincy High School, 1942. **DR. IRVING NEWMAN,** who held back the news until after the recording session. **CY COLEMAN** for lending me his apartment a long time ago. **GENE WOOD** for telling me to go into show business anyway. **FABIAN** for his great impression of Sal Mineo and **SAL MINEO** for his great impression of Gene Krupa. **MORT SAHL** for the gift of his watch. **ABE LASTFOGEL** and **SAM WEISSBORD** for accepting their 10 percent graciously. **TOMMY JEFFERSON** for his really great declaration of independence. **LEONARD STERN** who said "I am Leonard Stern." **ANNA SANTORO** who understood me as a child. **GEORGE** and **ANTOINETTE SOLE** who were understanding about the rent. **TOM POSTON,** who moved out just in time. **KAI SODERMAN,** one of the really great singing insurance men. **NORMA SARGENT,** who knows Herb intimately. My mother **DENA SZATHMARY** who is maternal but nice. **AL, LEE, IRVING, MONICA, ARTHUR, JANE, ROBERT, HELEN, SAM, FANNY, DEBBY, SUSIE, ELLIOT, SID, VERA, BRUCE, JOHN, RUTH, BOB, KAREN, IRENE, ELIZABETH, MY FAT AUNT ETA, UNCLE LOUIS, AUNTIE MARION, UNCLE SID, AUNT SADIE** and **AUNT BESSIE** for being affectionate relatives. **ENRICO** and **SUZI BANDUCCI,** for free drinks at the Hungry i. **TONY** and **ACELA WINSTON** for the use of their yacht, **TONY** and **FRANCESSCA CORTESE** for the use of their Dramamine. **ANDY** and **CLAUDINE WILLIAMS** for getting married so suddenly. **BILL** and **EVY HALL** for being Bill and Evy Hall. And **FRANK SINATRA** who I always like to be associated with in print."

Additional material by CHRISTOPHER COLUMBUS **of Chriscol Productions and** GEORGE WASHINGTON **of Geo-Marth Enterprises.**

BILL DANA

Like I always say, this album has not won an award. However, if fate were kind enough, I would approach the podium humbly, clutch the statuette in my firm but moist hand and say "Golly... thanks so much. But a guy doesn't do this stuff alone so I'd like to thank those people who REALLY should get this award:

ROZ SCHRANK, my wonderful secretary who blushed at some of the things we edited out. **RUTH** and **DAVE,** who have been like parents to me. **DON VAN GORDEN,** for the use of his splicing tape. **LYDIA SARASOHN,** who does swell label copy. **JIMMY VAN HEUSEN,** for returning my lighter to Ruth and Dave. **GEM RAZOR BLADES,** for the single-edge ones that really work on tape. **JACK BEEKMAN, LARRY FELDMAN** and **CHARLIE OHLSTEIN,** for their company at the pool. (Their company has since gone public.) **"TWO GUYS FROM UCLA"** who allowed me to smoke in the No Smoking area backstage. **GIL FRIESEN,** for booking **THE HALL. WILLIAM HALL,** for booking Gil Friesen. **DR. CALIGARI,** for the use of his cabinet. **GENGHIS KHAN** and his stepson **SAMMY,** who wrote; but I didn't answer. **GEORGE HARTSTONE** and **NORM GOODWIN,** for showing up at the session. **HARRY ROSEN** and **BOB CHATTON,** for not showing up. **ESTHER WILLIAMS,** for racing me out to the raft. **JACK** and **BOBBI ELLIOTT,** for their November baby. My wife **BETTS** and the kids, **PETEY, LAURIE** and **BUTT,** for allowing me to go to the Coast alone. **ANITA EKBERG** and **RITA HAYWORTH,** for allowing me. **THE 7 ASTRONAUTS,** who gave "the kid" the guts to go on. **DOTTY** and **ED,** for understanding. **GENE ARMOND,** for the brilliant promotion job he will do on this record. **PHIL, MACEY** and **MOISH,** for laughing even before we edited. **MORTY MILLER,** our brilliant attorney for finding the loopholes. **GENTREE CLOTHIERS,** for sewing up the loopholes. **THE 8 GUYS,** who guarded Room 346 in a certain hotel. **ERIC VON STROHEIM,** for his magnificent work in "Five Graves To Cairo." **IRWIN FINK,** who isn't a..."**LANKY" LINSTROT** and **BOB EASTMAN,** the recording engineers, who did all those nice technical things so good. **TOMMY MITCHELL,** for the cover photo and the gin and tonic. **SANDY, HARVEY, JOE, JIM, REGGIE** and "all the gang" down in Tijuana. **GRANT ELLERBECK,** for finishing the recording console in time. **RED SKELTON,** for making me cry at a parade. **MR.** and **MRS. SZATHMARY** for their son, Bill."

MICKEY KAPP

PIP-6822

DINNER WITH DRAC!

THE FAIR



children of the night

PIP

PIP-6822

DINNER WITH DRAC!



COUNT DRACULA	LEAD GUITAR
WOLFMAN	DRUMS
THE MUMMY	SAX, FLUTE
FRANKENSTEIN'S MONSTER	BASS
IGOR THE HUNCHBACK	KEYBOARDS
DR. JEKYLL	GUITAR
MR. HYDE	TRUMPET

PIP Records, A Division of Pickwick Int'l., Inc.
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SIDE ONE

1. DINNER WITH DRAC**
   (Sheldon-Land; Maryland Music, BMI)
2. THE INVITATION
3. MONSTER TIME*
   (Black-Gentile; Bambar Music, ASCAP)
4. THE WOLFMAN
5. THE MUMMY
6. TRANSYLVANIA
   (Fanelli, Jr. & Chewuk; Hankbee Music, BMI)

SIDE TWO

1. THE BAT*
   (Stevens; Bambar Music, ASCAP)
2. THE ARRIVAL
3. LITTLE GREEN RIDING HOOD
4. DRACULA'S UNDYING LOVE*
   (Barnes; Bambar Music, ASCAP)
5. DINNER IS SERVED
6. DINNER WITH DRAC
   (Sheldon-Land; Maryland Music, BMI)

Photos & Cover Design . . . Ritch Barnes
Script By . . . . Richie Stevens
Engineer . . . . Robert Greenwald
Chief Engineer . . . . Ben Rizzi
Executive Producer . . . "Bugs" Bower
Associate Producer . . . . Larry Walker
Produced By . . . . Geoffrey Black

*Basic Tracks & Dialogue Recorded At:
Yeuripitees Recording Services
Abbington, Massachusetts
Recorded & Remixed At:
Master Sound Productions
Franklin Square, L.I., N.Y.

**Arranged By . . . . Rick Bleiweiss

Special thanks to Ben & Max of Master Sounds

CARLA BLEY

TROPIC APPETITES

words by

PAUL HAINES

with

JULIE TIPPETTS HOWARD JOHNSON

MICHAEL MANTLER DAVID HOLLAND

TONI MARCUS PAUL MOTIAN

and UNIDENTIFIED CAT

WATT/1

CARLA BLEY
TROPIC APPETITES



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SIDE A

WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT?	for JAPAN
IN INDIA	to IRENE
ENORMOUS TOTS	to PEOPLE'S MUSIC WORKS
CAUCASIAN BIRD RIFFLES	for SHEILA

SIDE B

FUNNYBIRD SONG	to SWALLOW
INDONESIAN DOCK SUCKING SUPREME	to PEKING WIDOW
SONG OF THE JUNGLE STREAM	to BESHA and to TADD DAMERON
NOTHING	for WATT

music by Carla Bley
words by Paul Haines

Julie Tippetts	— voice
Unidentified Cat	— tenor saxophone, percussion
Howard Johnson	— voice
	clarinet
	bass clarinet
	soprano sax
	baritone sax
	bass sax
	tubas
David Holland	— cello
	acoustic bass
	bass guitar
Michael Mantler	— trumpet
	valve trombone
Toni Marcus	— violin
	viola
Carla Bley	— voice
	recorders
	piano
	electric piano
	clavinet
	organ
	marimba
	celeste
	percussion
Paul Motian	— drums, percussion

recorded September 1973 through February 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

Julie Tippetts recorded November 1973
engineer: Frank Owen
Island Studios, London
special assistance: Richard Elen

mixed February and March 1974
engineer: Eddie Korvin
Blue Rock Studio, New York

photographs: Gregory Reeve
photographs used in collage taken by Paul Haines in Bali during 1972
album design: Paul McDonough

publisher: Copyright © 1974 by Watt Works (BMI)
produced by Carla Bley and Michael Mantler

WATT/1

Made in U.S.A.

GRAFFITI GLOSSARY
Compiled by Monica Lynch and Phase 2

ALL-CITY—a graffiti writer who has managed to get his "tag" or name in all burroughs on every subway line has gone "all city."

BAR LETTER—an ornate style of graffiti characterized by letters embellished with arrows and bars that swirl and twist in a hard-to-read pattern.

BITE—to steal someone else's style.

BITER—someone who steals other's style.

BLOCKBUSTERS—large square graffiti letters.

BOMB—to execute a large amount of graffiti at one time.

BROADWAY LETTER—elongated letters which originated in Philadelphia before finding their way to the New York streets and subways.

BUBBLE LETTER—soft, balloon shaped letters whose style was started by Phase 2.

BUFF to erase or remove graffiti. This term came into usage when the MTA began a subway clean-up program aimed at wiping out graffiti

BURN to one-up a rival.



BURNER—a piece of graffiti that outdoes a rival's is a "burner."

CLOUD—a background for graffiti outline. Originated by Phase 2.

DOG—to spray over or destroy someone else's tag.

FAT CAP—a wide spray nozzle (often taken from oven-cleaner cans) that allows for more coverage.

FILL-IN—the colors and designs that "fill-in" an outline.

GET-UP—to get around and write large amounts of graffiti.

GRAF—shoft for graffiti.

HIT—a graffiti artist's signature.

HOT NO—a disparaging remark written over another graffiti artist's tag to indicate that he or she is inexperienced.

KING-OF-THE-LINE—a graffiti artist wins this title by virtue of their dominance over a particular subway line; such as "king of the A train."

MASTERPIECE—a well-executed graffiti piece executed on the side of a subway car.

SLASH—to deface another graffiti artist's work.

TAG—a graffiti artist's name is his tag.

THROW-UP—a rapidly finished outline filled in with only one or two colors.

TOP-TO-BOTTOM—a graffiti piece that covers a subway car from top to bottom.

WHOLE-CAR—a graffiti piece that covers a whole subway car.

WRITER—someone who writes graffiti.

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PRODUCED BY JOHN "JELLYBEAN" BENITEZ FOR JELLYBEAN PRODUCTIONS, INC.

***PRODUCED BY JOHN "JELLYBEAN" BENITEZ AND JOHN ROBIE FOR JELLYBEAN PRODUCTIONS, INC.**

Mixed by John "Jellybean" Benitez except "Was Dog A Doughnut" Mixed by Jellybean & Tony Smith and "Dancing On The Fire" Mixed by Jellybean & John Robie
Associate Producer: Michael Hutchinson
Production Coordinator: Marisa Armstrong
A&R Coordinators: Mavis Brodey & Gary Gersh
Recorded and Mixed at Sigma Sound Studio N.Y.C. by Michael Hutchinson
Additional Recording by: Melanie West, James "Doc" Dougherty
Assistant Engineers: Melanie West, John Ward, Nick Delre
Mastered by Ted Jensen at Sterling Sound N.Y.C.
Cover Art: Seen & Duster
Design: Martin Burgoyne & Amy Nagasawa
Photography: Chris Callis
Art Direction: Henry Marquez

COMPROMISE
(F Zarr-V Smith)
Arranged by: Fred Zarr
Vocals Arranged by: Vernon Jeffrey Smith
Lead Vocals: Vernon Jeffrey Smith
Background Vocals: Dan Hartman, Frank Simms, George Simms, Jellybean, Vernon Jeffrey Smith
Drum Programming, Piano: Fred Zarr
Synthesizers: Fred Zarr, Jack Waldman
Guitar: Ira Siegel
Saxophone: David Sanborn
Percussion: Bashiri Johnson

BOARDWALK TALK
(Madonna)
Arranged by: Stephan Bray & Jellybean
Vocals Arranged by: Madonna
Lead Vocal: Catherine Buchanan
Background Vocals: Madonna, Audrey Wheeler, Cindy Mizelle
Drum Programming: Jellybean & Stephan Bray
Bass Syn: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Siegel
Synthesizers: Stephan Bray, Fred Zarr, Boyd Jarvis
Simmons Toms: Trevor Gale
Percussion: Bashiri Johnson

DANCING ON THE FIRE*
(John Robie)
Arranged by: John Robie
Lead Vocals: Audrey Wheeler
Background Vocals: Audrey Wheeler, Cindy Mizelle, Sandy Barber
Drum Programming: Jellybean & John Robie
Synthesizers: John Robie

WAS DOG A DOUGHNUT
(Yusuf Islam)
Arranged by: Fred Zarr & Jellybean
Drum Programming, Synthesizers: Fred Zarr
Guitar: Nile Rodgers
Fender Rhodes: Ricardo Marrero
Congas, Bongos: Cosa Ross
Claps, Dog Bark: Jellybean

THE MERICAN
(E. Morricone-A. Shacklock)
Arranged by: Jellybean & Stephan Bray
Lead Vocal: Jenny Haan
Drum Programming: Jellybean & Stephan Bray
Bass Syn, Voroder: Stephan Bray
Bass Guitar: Marcus Miller
Guitar: Ira Seigel
Synthesizers: Jack Waldman & Stephan Bray
Percussion: Bashirl Johnson

For their love and understanding, I would like to give extra special thanks to

My mother, Maria to whom this album is dedicated Thank you for never asking me to turn the music down

My sister, Debbie Thanks for your love and for giving me my nickname—what would I have done without it. (Besides, who knows what they would have called me)

Madonna, for your compassion and love. All I can say is, "Goo goo gaa gaa"

Stephen Karsch, for being there with an ear

David Saldor and the D.I.S. Company—Thanks for helping the others see the light

Tony Carrasco—we've come a long way since Disco Sounds. I couldn't have done it without you.

Toni Colandro—thanks for giving me the chance I hope to return the favor one day

To my regulars at The FUN HOUSE, April 1981-June 1984—thanks for the countless evenings of fun, the chemistry worked, what we created was a phenomenon that words cannot express The memories will be ours forever. Remember, "JELLYBEAN ROCKS THE HOUSE."

Paul Schindler & Don Friedman, I'm glad you're on my side

Marisa Armstrong, thanks for holding up the fort and making sense of it all

Michael Hutchinson, thanks for your invaluable creative input.

Melanie West, thanks, not only for your assistance, but for your input.

Randy Murray & Rick Cardona—carriers of the torch

Carmen Cardona, thanks for the coffee

Tony Smith, whose talents I admire Keep rockin' the house.

Eugene "Rico" Ayala—Yo that's fresh Thanks cuz. You were right, The Mexican is def.

Spike, thanks for hooking me up.

Mavis Brodey & Gary Gersh, thanks for the opportunity to produce my first album

To all the musicians who contributed their talent to the making of this album

For their friendship, encouragement and inspiration at various times I would like to give special thanks to
Adam Baran
Alan Grubman
Angelo Olven
Anne Schwechert
Arthur Baker
Bagz
Barbara Tiesi
Barry Mayo
Bashiri Johnson
Bert Padell
Bill Lappas
Bob Currie
Bob Shaw
Bob Singer
Brad Lebeau
Brian Chin
Bronx YMCA
Charlie Grappone
Chuck Leonard
Clive Banks
Cory Robbins
Craig Kostich
Curtis Urbina
Danceteria N.Y.C
Daniel Glass
David Budge
Dee Josephs
Denise Skinner
Dick Williams
Dorothy Sicignano
Downtown Records N.Y.C
Eddie Schmidt
Ed Eckstine
For The Record
Frankie Crocker
Fred Goodman
Fred Zarr
Frenchy Gauthier
Greg Riles
Haoui Montaug
Henry Marquez
Ira Derfler
Jay Mark
Jenny Haan
Joe Gioco
Joe Loris
Joey Gardner
John Argento
John Robie
John "Tokes" Potoker
Judy Russell
Judy Weinstein
Karen Kohn
Kathy Keep
Kurtis Blow
Larry Smith
Len Fitchelberg
Limahl
Lotti Golden
Lou Feldman
Manny Lehman
Maria Vidal
Mario Figueroa
Mark Bego
Martin Burgoyne
Mary Thomas
Max Sabrin
Michael Leon
Milton Cohen
Monica Lynch
Nelson George
Paco Navarro
Pat Sabitino
Phase II
Phil Ramone
Quincy Jones
Ralph Torres Jr
Randy Roberts
Richard Scher
Richie Bonilla
Rika Bell
Rudolph
Russell Simmons
Rusty Garner
Seymour Stein
Shelley Green
Stephanie Shepherd
Stephen Bray
Steve Ralbovsky
Steve Sukman
Steve Tipp
Steven Hayter
Suzanna Greco
Suzan Saldor
Tina B
Tom Silverman
Tony Giovannello
Vince Aletti
Vince DeGiorgio
Vinyl Mania N.Y.C
Will Socolov
Zulu Nation

Afrika Bambaataa
Afrika Islame
Billy Carroll
Chris "The Glove" Taylor
Danny Krivit
David Mancuso
David Morales
Double Dee
Francois Kevorkian
Hippie Torrales
Ivan Ivan
Johnny Dynell
Jose Bonilla
Ken Carpentar
Larry Levan
Larry Patterson
Mark Kamins
Nelson Cruz
Paul Oakenfeld
Preston Powell
Raul Soto
Red Alert
Sergio Munzibai
Shep Pettibone
Sterinski
Steve Thompson
Tee Scott
Timmy Regisford
Tony Humphries
Walter Gibbons

For Fan Club Info, write to
Jellybean
c/o EMI America Records
1370 Avenue of the Americas, 16th Floor
New York, NY 10019

David Sanborn and Marcus Miller appear courtesy of Warner Bros., Inc.
Stephen Bray appears courtesy of ZE Records
Dan Hartman appears courtesy of MCA Records, Inc
Audrey Wheeler appears courtesy of Prelude Records
Madonna appears courtesy of Sire Records

MLP-19011




STEREO
a DESTO
recording
TAPE MUSIC
AN HISTORIC CONCERT
Vladimir Ussachevsky - Otto Luening
STEREO
DC-6466 A
Side 1
Band 1. Sonic Contours
Band 2. Low Speed
Band 3. Fantasy In Space
Band 4. Incantation
Band 5. Invention On 12 Notes
Band 6. Moonflight
MANUFACTURED IN THE USA FOR HOME USE ONLY


COLUMBIA
BOLA SE
GOIN' TO R
KC 32375
STEREO
SIDE 1
AL 32375
℗ 1973 CBS, Inc.
1. GOIN' TO RIO 3:15
2. DANCE OF THE JUNGLE 2:50
3. WALKING GIANT 2:10
Dedicated to Brazil
4. SERENADE 3:09
5. PRETTY AFTERNOON 2:52
6. BRAZILIAN SOUL 3:35
-B. Sete-
MARCAS REG.


ECM
MARK SHAMMAI LANDE
WE BEGIN
831 621-1
Side 2

1001

AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE ONE

1. **Love's Gonna Carry Us** *(3:22)*
2. **Lifeboat** *(3:25)*
3. **Gonna Get a Grant** *(2:59)*
4. **Fifty-Nine Cents** *(2:43)*
5. **Crossing the Charles** *(3:37)*
6. **A Modest Proposal (The Long Underwear Song)** *(1:56)*
7. **Stand Up** *(1:47)*

1001



AQUIFER RECORDS

FRED SMALL LOVE'S GONNA CARRY US

All songs by Fred Small. All songs © 1981 Pine Barrens Music (BMI).
℗ 1981 Aquifer Records

SIDE TWO

1. **Three Mile Island** *(3:55)*
2. **The Hug** *(2:24)*
3. **The Dancing Light** *(2:44)*
4. **Letter from May Alice Jeffers** *(3:56)*
5. **I Lost That Pretty Little Gal of Mine (to Title IX)** *(1:40)*
6. **Housewarming** *(3:38)*


Zapple
ELECTRONIC SOUND
GEORGE HARRISON
STEREO
ST-3358
(ST 1-3358)
SIDE 1
1. UNDER THE MERSEY WALL ASCAP 25:10
Composed and Produced by George Harrison
Recorded in England


E-B-D
RECORDS
Presents
"COMIN' ON STRONG"
Produced by Bob Tringali
E-101B
Side 2
32626
33 1/3
Stereo
1. I'M GONNA MAKE YOU LOVE ME 3:20
2. THE MORE I SEE YOU 4:23
3. MOONGLOW / THEME FROM
"PICNIC" 2:25
4. THE GIRL FROM IPANEMA 2:55
5. POINCIANA 2:30
6. SHINY STOCKINGS 4:10

Black History Through Rap

WDAS

SIDE ONE

McDonald's

1. BLACK HISTORY
   (E. Duncan-S. Long-Kareem-Sandy)
2. MARTIN LUTHER KING, JR.
   (M. Williams-S. Banks-J. Banks)
3. BLACK HISTORY MUSEUM
   (M. C. Lonnie Lon-L. Stanley)
4. BENJAMIN BANNEKER
   (E. Miller-C. Hartley-E. McGuiness)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY

Black History Through Rap

WOAS

SIDE TWO

McDonald's

1. AFRICAN PRIDE
   (Essence-D. McField)
2. HARRIET TUBMAN
   (T. Eakins & Friend-T. Eakins-M. Robinson)
3. THURGOOD MARSHALL
   (D. Mann-Greg Knuckles)

SPECIAL THANKS TO SOUND MAKERS RECORD MANUFACTURING COMPANY



RFC RECORDS

OUTLINE/GINO SOCCIO

PRODUCED BY MIX MACHINE

RFC 3309

1

1. DANCER • 8:23
2. SO LONELY • 2:03
3. THE VISITORS • 6:45

Music and lyrics by Gino Soccio
All selections published by Sons Celestes/ Shediac Music-ASCAP

℗1979 Warner Bros. Records Inc.
a Warner Communications Company

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RFC RECORDS

OUTLINE/GINO SOCCIO

PRODUCED BY MIX MACHINE

RFC 3309

2

1. DANCE TO DANCE • 7:09

2. THERE'S A WOMAN • 8:20

Music and Lyrics by Gino Soccio
All selections published by Sons Celestes/ Shediac Music-ASCAP

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Made in U.S.A. • Warner Bros. Records Inc. • 3300 Warner Boulevard. Burbank. California 91510


SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE A
STEREO
SPB-4114
(SLX-02743)
1. THEME FROM SUPERMAN (Movie Theme) (5:05)
(John Williams) Warner-Tamerlane Publishing Corp./BMI
2. SUPERMAN MARCH (3:25)
(Sammy Timberg) Famous Music Corp./ASCAP
3. CAN YOU READ MY MIND (Love Theme) (4:31)
(Leslie Bricusse-John Williams)
Warner-Tamerlane Publishing Corp./BMI
4. BLACKJACK (1:48)
(Dieter Reith-Carl J. Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.


SPRINGBOARD®
SUPER DISCO From The Movie "Superman"
Studio '79
SIDE B
STEREO
SPB-4114
(SLX-02744)
1. SUPERMAN (T.V. Theme) (4:55)
(Leau Klatzkm) Bourne Co./ASCAP
2. TRIP TO EARTH (5:04)
(John Williams) Warner-Tamerlane/BMI
3. CRYIN' WIND (4:02)
(Dieter Reith-Carl Schaube)
ARR: Dieter Reith - Springtime Music/SESAC
℗1979 Springboard Int'l
Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

T-MOTION AND GROUP
T-MOTION AND GROUP

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Promotional
Copy

STEREO 33 1/3 RPM
SIDE ONE
AVI-40008

Produced By:
Eddie Thomas
Arr. By:
Gerald Lee &
Eddie Thomas
Engineer:
John Rosenthal

AVI RECORDS

7060 Hollywood Blvd.
Hollywood, Ca. 90028



1. "LOVE LIGHT" 5:42
   Ed Thomas (Equinox-BNT –BMI)
2. "I GOTTA HAVE YOU" 4:40
   Ed Thomas (Equinox-BNT–BMI)



STEREO

PHS-600-334

Side 2

EKSEPTION

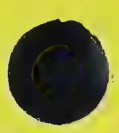
1. RITUAL FIRE DANCE - 2:15
2. RHAPSODY IN BLUE - 3:59
3. THIS HERE - 4:10
4. DANCE MACABRE OPUS 40 - 2:20
5. CANVAS - 2:25

KUDU

IDRIS MUHAMMAD

TURN THIS MUTHA OUT

KU-34
STEREO



Side 1
(98794 A)
℗ 1977, Creed Taylor, Inc.

1. **COULD HEAVEN EVER BE LIKE THIS 8:37**
   (David Matthews/Tony Sarafino)
2. **CAMBY BOLONGO 3:50**
   (David Matthews)
3. **TURN THIS MUTHA OUT 6:50**
   (David Matthews/Tony Sarafino)

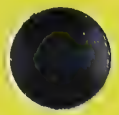
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KUDU

IDRIS MUHAMMAD
TURN THIS MUTHA OUT

KU-34
STEREO



Side 2
(98794 B)
℗ 1977, Creed Taylor, Inc.

1. **TASTY CAKES 4:23**
   (David Matthews/Tony Sarafino)
2. **CRAB APPLE 5:07**
   (David Matthews)
3. **MOON HYMN 4:22**
   (David Matthews)
4. **SAY WHAT 4:05**
   (David Matthews)

All songs Char-Liz Music, Inc. BMI

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of applicable laws

SD 33-357

L. A. GETAWAY

JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



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ONE

STEREO

℗ 1971

1. BRING IT TO JEROME (2:52)
   Jerome Green
2. IT'S YOUR LOVE (3:19)
   C. Ethridge - J.S. Hill - D. Mason
3. LONG AGO (5:13)
   D. Penn - B. Killen
4. CRANEY CROW (4:52)
   M. Rebennack
5. THE PROMISED LAND (3:15)
   C. Berry

(ST-C-712177 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-357

L. A. GETAWAY

JOEL SCOTT HILL/JOHN BARBATA
CHRIS ETHRIDGE



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NOT FOR SALE

TWO  STEREO

℗ 1971

1. OLE MAN TROUBLE (5:35)
   Booker T. Jones
2. EYESIGHT (4:53)
   Trad. Arr. J. S. Hill
3. L. A. GETAWAY (3:31)
   C. Ethridge - G. Dempsey - L. Russell
4. BIG CITY (3:19)
   J. S. Hill - C. Ethridge
5. SO LONG (3:05)
   A. Touissant

(ST-C-712178 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

MIRROR

MIRROR RECORDS

DON POTTER

OVER THE RAINBOW

Stereo

Mirror 6

Side 1

Produced by Don Potter
with John LaBarbera
and Mick Guzauski

1. AND STILL BE LOVING YOU
(Carnes & Ellingson) ASCAP 4:12
2. UNCHAIN MY HEART
(Jones & James) ASCAP 3:04
3. GRAY HAIRED YOUNG MAN
(Potter) BMI 3:31
4. TOO MUCH LOVE
(Krokel) BMI 3:26
5. EVERYBODY'S TALKIN
(Neil) BMI 4:05


MIRROR
MIRROR RECORDS INC.
DON POTTER
OVER THE RAINBOW
Stereo
Mirror 6
Side 2
Produced by Don Potter
with John LaBarbera
and Mick Guzauski
1. TELL ME WITH YOUR EYES
(Galbraith & Dees) BMI 4:55
2. LOVE SIDE
(Potter) BMI 5:00
3. HOW CAN I BE SURE
(Cavaliere & Brigati) BMI 3:40
4. OVER THE RAINBOW
(Arlen & Harburg) ASCAP 6:00



"THE REAL COMEDY OF SKIP STEPHENSON"

Manufactured &
Distributed by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

STEREO
LAFF A-225
SIDE 2
S-9843

PHONE COMPANY
MORE NO ON DRUGS
VOTE NO
PARANOIA
DIVORCE
DATING
CATHOLIC SCHOOL

© ℗ 1982 LAFF Records

UNPREDICTABLE

GYPSY BOOTS And The Nature Boys



T-5904
(T2-5904) 2

1. WINCHESTER CATHEDRAL
   (ASCAP-2:20) (Geoff Stephens)
2. LEARN TO BE A DRINKER
   (BMI-1:40)
   (Zeek Manners-Gypsy Boots)
3. THESE BOOTS ARE MADE
   FOR WALKING (ASCAP-2:25)
   (Lee Hazelwood)
4. LAUGH & SING (BMI-1:52)
   (Armand Luppi-Gypsy Boots)
5. I'M GYPSY BOOTS (BMI-1:00)
   (Gypsy Boots)

Produced by Mike Curb and Bob Cohen
Associate Producer: Harley Hatcher

MFD. IN U.S.A.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"

1. SWEETBACK LOSING HIS CHERRY 2:45



YEAH SERIES

SIDE 1

STS-3001

(SS-0221)

STEREO

2. SWEETBACK GETTING IT UPTIGHT AND PREACHING IT SO HARD THE BOURGEOIS REGGIN ANGELS IN HEAVEN TURN AROUND 5:00

*3. COME ON FEET 4:51

4. SWEETBACK'S THEME 7:36

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MELVIN VAN PEEBLES

"SWEET SWEETBACK'S BAADASSSSS SONG"



1. HOPPIN JOHN 2:25
2. MOJO WOMAN 2:43
3. SANRA Z 3:47

YEAH SERIES

SIDE 2

STS-3001

(SS-0237)

STEREO

+4. REGGINS HANGING ON IN THERE AS BEST THEY CAN 2:58
5. WONT BLEED ME 2:41
6. THE MAN TRIES RUNNING HIS USUAL GAME BUT SWEETBACK'S JONES IS SO STRONG HE WASTES THE HOUNDS (YEAH! YEAH! AND BESIDES THAT WILL BE COMING BACK TAKIN NAMES & COLLECTING DUES)" 4:25

Produced By: Yeah Inc. Re-Mix Engineer: Dick Burns
Soundtracks Written & Composed By Melvin Van Peebles (ASCAP)
Published By: Yeah Inc.
* Published By Alamo, Courtesy of A & M Records.
+ (Bye And Bye) Courtesy, Black Dues

STAX RECORDS, 926 EAST McLEMORE, MEMPHIS, TENN. • DIV. OF PARAMOUNT PICTURES CORP., A G+W CO.

MORE MIKE NEUN HUMOR

Mike Neun



Nasco
9009
SIDE 1
STEREO
(9009A)

Copyrighted material—
Captain Milk Music, BMI
℗ 1974 Nashboro

1. U.F.O.—2:30
2. SKATER—2:07
3. MY FRIEND BILLY—2:05
4. PRESIDENT'S MESSAGE—2:42
5. TEENAGE LAMENT—6:36

Distributed By NASHBORO RECORD CO., Nashville, Tenn.


MORE MIKE NEUN HUMOR
Mike Neun
Nasco
9009
SIDE 2
STEREO
(9009B)
Copyrighted material—
Captain Milk Music, BMI
℗ 1974 Nashboro
1. AUDIENCE REVIEW—2:00
2. THE PARTY—4:04
3. ARTIFICIAL TOWELS—1:50
4. FISH STORY—3:04
5. SUPER COOL—2:58
6. CLOSING REMARKS—2:12
Distributed By NASHBORO RECORD CO., Nashville, Tenn.

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7419)

SIDE 1

1—INTRODUCTION
2—HUSBANDS AND WIVES AND LOVERS
3—TWO ELEPHANT STORIES
4—LIFE IN THE SUN
5—FLIES
6—LIFE AT "THE STAGE"
at The Royal Box Americana
of New York

MONAURAL

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



"EVERYBODY GOTTA BE SOMEPLACE"

Myron Cohen

LPM 3534
(SPRM-7420)

SIDE 2

1—SHORT STORIES
2—THE LONG COAT TALE
3—FOREIGN INTRIGUE
4—PARLOR STORIES
5—AN ASSORTMENT OF YARNS
6—AFFAIRS OF THE HEART

at The Royal Box Americana
of New York

MONAURAL

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. BURNING TREE	3:30
2. BOSTON COMMONS	5:06
Songs: Rapid Robert	(1:30)
The Boston Tea Party	(2:03)

1

ST-11538
(ST 1-11538)

3. BETSY ROSS	8:45
*Song: Young Glory	(2:13)
4. PAUL REVERE'S RIDE	8:45
Song: Paul Revere	(:40)

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller
Music by Lyn Murray
except * by Lyn Murray & Roger Hamilton Spotts
A COMI-CAL PRODUCTION
℗1976 Capitol Records, Inc.

Capitol

AMERICA IS 200 YEARS OLD...
AND THERE'S STILL HOPE!

BOB HOPE

With Special Guests:

Jim Backus, Phyllis Diller, Arte Johnson, Byron Kane, Judy Kaye, Gordon MacRae, Karl Malden, Dudley Moore, Louis Nye, Fred Travalena, Fredd Wayne, Demond Wilson

And

The Lyn Murray Singers and Orchestra
Conducted by Lyn Murray

1. **BUNKER HILL**		6:40
	Song: You Can't Win A War Without A War Song	(2:38)
2. **DECLARATION OF INDEPENDENCE**		6:50
	Song: Freedom Policy	(2:00)

2

ST-11538
(ST 2-11538)

3. **WASHINGTON CROSSES THE DELAWARE**		7:09
	Song: Drink It Down Boys	(:50)
4. **CORNWALLIS' SURRENDER**		6:46

Produced by Sid Kuller and John Palladino
Directed by Norman Corwin
Lyrics by Sid Kuller/Music by Lyn Murray
A COMI-CAL PRODUCTION

℗1976 Capitol Records, Inc.

Capitol


BEAUTIFUL SOUNDS
BOSTON
GOES DEF!
1. POPEYE RAP ■ WHITE BOY CREW
2. MARTIN LUTHER KING ■ B-DOWN BROTHERS
3. REALITY ■ MC CAPERS
4. STOP, LOOK AND LISTEN ■ PROFESSOR ROCK
AND THE RCC ROXBURY CRUSH CREW
SIDE TWO
MRBSLP-329
33⅓ RPM
5. BETTY LOU ■ K ROCK CREW
6. GIVE US RESPECT ■ MC THROWDOWN & DJ
ALMIGHTY ANTSKI
7. GOODNITE ■ DISCO P & THE FRESH MC
All jams℗ &
Catch a Buzz/Ballzy Tunes BMI
P.O. Box 1863
Brookline, MA 02146
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SHEIK RECORDS

SLEEZE BOYZ

SRD-814
B
33⅓ RPM
For Booking Info:
(213) 291-5904
Time: 4:00
INSTRUMENTAL



Produced by
Scan Thomas
Rappinstine
Theodore Miller
Co-Produced by
Simply Raw
Drum Programs:
Rappinstine
Dr. Dre

ROBO COP

(Theodore Miller-Scan Thomas)

Raw Publishing (BMI)
Sprite Music (BMI)

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(213) 383-4137

AN EVENING WITH GROUCHO

GROUCHO MARX

Overture – Medley from Marx Brothers films
Marvin Hamlisch, Pianist
Introduction – Dick Cavett
Hello, I Must Be Going
(Sung by Groucho and Erin)
(Harry Ruby-Bert Kalmar) Harry Ruby Music Co. (ASCAP)



STEREO
SIDE 1
SP-3515
(SP-3543)

Violin Solo, Jack Benny Tribute
My Family, How We Got Our Names
Strange Relatives
Uncle Julius
Chico At Klauber Horn Co.
Uncle Herman, Chiropodist
Timbuctoo
(Harry Ruby-Bert Kalmar) Mills Music, Inc. (ASCAP)

Executive Producer: Erin Fleming
Producer: Phil Ramone
℗ 1972 A&M Records, Inc.


Hobo
STEREO
DISCO 45 RPM
P & C 1979
MR SAM (MUSIC) LTD
LEIAH IKAFA
HOSD002
HOSD002 B
TOGETHER IN LOVE
(LEIAH IKAFA) MR SAM (MUSIC) LTD
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UNITED ARTISTS®

TOM EDISON'S GREATEST HITS

SIDE 1



UAL 3547 A
NOT FOR SALE

1. INTRODUCTION
2. WILD BILL HICKOCK
3. JENNY LIND
4. MARCONI
5. HOUDINI
6. FLORENCE NIGHTINGALE

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


Polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 1
PD 5040
(PD-5040 A)
2391 052
1. YOU MAKE IT EASY 5:20
2. WHAT IT'S ABOUT (LOVE AND ME) 5:37
3. WHATCHA GONNA DO TODAY 3:40
4. THE MYSTIC KNIGHTS OF THE SEA 5:12
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
THE OLD BUM'S RUSH
TONY WILLIAMS
SIDE 2
PD 5040
(PD-5040 B)
2391 052
1. CHANGING MAN 4:50
2. THE BOODANG 5:20
3. THE BUM'S RUSH 10:17
℗ 1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



AL 9580
(AL 9580 SA)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 1
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. THE EXECUTIVE INTRO* (1:07); 2. PET SHOP (4:56); 3. NUDGE NUDGE** (2:36) 4. LIVE BROADCAST FROM LONDON-PREMIERE OF FILM* (1:20); 5. BRING OUT YOUR DEAD* (:58); 6. HOW DO YOU TELL A WITCH* (2:47); 7. CAMELOT* (1:23) 8. ARGUMENT CLINIC** (4:16); 9. CRUNCHY FROG** (3:49) 10. THE CHEESE SHOP*** (4:07); 11. THE PHONE - IN*** (2:37) 12. SIT ON MY FACE**** (MUSIC: "SING AS WE GO"COMPOSED BY HARRY PARR DAVIES) (:44)**

*A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD.
℗ 1975 ARISTA RECORDS, INC.
**A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD. PRODUCED BY NANCY LEWIS. ℗ 1976 ARISTA RECORDS INC.
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****PRODUCED BY ERIC IDLE. MUSICAL PRODUCTION AND ARRANGEMENTS BY TREVOR JONES.
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AL 9580
(AL 9580 SB)
℗ 1981 ARISTA
RECORDS, INC.

SIDE 2
33⅓ RPM

MONTY PYTHON
INSTANT RECORD COLLECTION

1. ANOTHER EXECUTIVE ANNOUNCEMENT* (:30); 2. BISHOP ON THE LANDING* (3:07) 3. ELEPHANTOPLASTY*** (1:57); 4. THE LUMBERJACK SONG** (3:22); 5. BOOKSHOP**** (2:34); 6. BLACKMAIL** (3:52); 7. FAREWELL TO JOHN DENVER**** (:19)** ("ANNIE'S SONG" COMPOSED BY JOHN DENVER); **8. WORLD FORUM** (3:45); 9. STRING**** (2:20); 10. WIDE WORLD OF NOVEL WRITING*** (2:34); 11. DEATH OF MARY QUEEN OF SCOTS** (1:18); 12 NEVER BE RUDE TO AN ARAB**** (1:01)**

*A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD.
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**A PYTHON PRODUCTION FOR CHARISMA RECORDS LTD. PRODUCED BY NANCY LEWIS. ℗ 1976 ARISTA RECORDS INC.
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AP 1001
STEREO

SIDE B
(AP 1001 B)

I Love
JIMMY, CARTER, JIMMY CARTER
By Peter Livingston & Andrew Piotrowski

1. The Very Private Jimmy Carter
2. J.C. Sent Me
3. Joy
4. Sagittarius of State
5. And Now That You're President Again...(1984).

A & P RECORDS INC.
℗ 1976 © 1976

CADET CONCEPT

T.M.

T.M.

EARL DOUD PRESENTS

CCX-1
(18903)

STEREO
SIDE 1

"SPIRO T. AGNEW IS A RIOT"

PTA	3:34
POLISH AMBASSADOR	2:31
DIPLOMACY	2:51
THE MONUMENT	1:21
THE JOKE	2:35
OATH OF OFFICE	:39
GOODNIGHT	:54
THE FIGHT	4:30
SILENT MAJORITY	3:27

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Heavy Music, Inc. BMI

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CADET CONCEPT
T.M.
T.M.
EARL DOUD PRESENTS
CCX-1
(18904)
STEREO
SIDE 2
"SPIRO T. AGNEW IS A RIOT"
I'M SORRY 2:30
JACK FROST PT. 1 3:23
JACK FROST PT. 11 2:24
JACK FROST PT. 111 3:32
JACK FROST PT. 1V 2:27
JACK FROST PT. V 3:25
JACK FROST PT. V1 4:15
DOOMSDAY MACHINE 1:30
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Heavy Music, Inc. BMI
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

LAUREL RECORDS

"CHARLIE PROSE" LIVE

33 1/3 RPM

SIDE ONE
LP 1109

TIME: 22:29

1. INTRODUCTION
SPACE ODYSSEY
ON THE ROAD AGAIN (BMI)
2. EIGHT DOLLARS BACK
3. AIRPORTS
4. CATHOLIC SCHOOLS
5. I FALL
6. SHAME AND SCANDAL
(WEST INDIAN FOLK SONG)
7. YOU'RE NOBODY TIL SOMEBODY
LOVES YOU (ASCAP)

(C) 1982 CHARLIE PROSE PRODUCTIONS

LAUREL RECORDS

"CHARLIE PROSE" LIVE

33 1/3 RPM

SIDE TWO
LP 1109

TIME: 25:50

1. LADY (BMI)
2. IGNORANTS
3. ANGEL ON THE TREE
4. A RABBIT IN MONTANA
5. ITALIAN PAPPA
6. I BELIEVE IN MUSIC (BMI)
(CLOSING MEDLEY)

© 1982 CHARLIE PROSE PRODUCTIONS


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE A
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Prostituti • Your Time Is Up
This Is God • Thatsa My Daughter?
Linoleum • Three For Five
Moms • The Parrot • Mrs. Revere
Go Fly A Kite • For A Camel
Ladies In The Casino
More Fun For A Quarter
I've Lost Before • The Potato
© Charlie Prose Productions
Laurel Records • Made in USA


LAUREL
RECORDS
THE FUNNY SIDE OF PROSE
CHARLIE PROSE
SIDE B
Produced by
Charlie Prose
LP-1110
33 1/3 RPM
Drunk In The Hall • Acute Angina
Burning Rubber • Don't Pee Pee In The Pool
Cats Are Sneaky • Blind Man Shopping
Who Shot My Paw • Rental Camel • Two Cowboys
Anybody Else Up There?
What Did He Say? • This Darn Nurse
Birth Control • Weedwacker
Box And Saucer
© Charlie Prose Productions
Laurel Records • Made in USA

LAUREL RECORDS

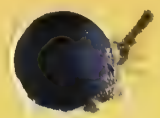
A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 1
SLP 11-11 **# 3**



33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The A & P • Sell The Car • The Seagull
Potty Seat Cover • Laughter And Gas
Prostate Problems • A Bud Right • Cataract
I Lost My Toupee • God Turns On The Light
Intersections And Condominiums • State Farm
Infrequent • The Dentist • Drop The Accent
A Real Good Feel Good Song *(R. Fagan / L. Alderman)*

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Laurel Records • Made in the U.S.A.

LAUREL RECORDS

A PARTY

WITH

Charlie

★ starring ★ CHARLIE PROSE

SIDE 2
SLP 11-11 # 3

33 1/3 RPM
Stereo
Produced by CHARLIE PROSE

The Baby On The Bus • 40th Wedding Anniversary
The Lottery • The Balcony • Joys Of Parenthood
Good Tooth Fairy • To-Ta-Roo's
She Carried The Flag • Corduroy Pants
Bingo In Latin • The Get-Well Bag
My Fathers Advice
You Are My Miracle *(R. Whittacker)*

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Laurel Records • Made in the U.S.A.



MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE A **CAS-1049-A**

1. APOLOGIES	2:00
2. SPANISH INQUISITION	2:49
3. WORLD FORUM	4:00
4. GUMBY THEATRE	2:58
5. THE ARCHITECT	4:10
6. THE PIRANHA BROTHERS	9:50

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MONTY PYTHON'S FLYING CIRCUS
ANOTHER MONTY PYTHON RECORD

SIDE B

CAS-1049-B

1.	DEATH OF MARY QUEEN OF SCOTS	2:35
2.	PENQUIN ON THE T.V.	2:58
3.	COMFY CHAIR/SOUND QUIZ	3:29
4.	BE A GREAT ACTOR/THEATRE CRITIC	4:21
5.	ROYAL FESTIVAL HALL CONCERT	4:06
6.	SPAM	2:24
7.	THE JUDGES/STAKE YOUR CLAIM	3:27
8.	STILL NO SIGN OF LAND/ THE UNDERTAKER	5:28

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ARISTA
MONTY PYTHON
ALB6-8343
(ALB6-8343 SA)
SIDE 1
33⅓ RPM
Sit On My Face 0:44
Announcement 0:23
Henry Kissinger 0:49
String 2:20
Never Be Rude To An Arab 1:01
I Like Chinese 3:10
Bishop 2:34
Medical Love Song 2:08
Farewell To John Denver 0:18
Finland 2:17
I'm So Worried 3:20
UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019


ARISTA
MONTY PYTHON
ALB6-8343
[ALB6-8343 SB]
SIDE 2
33⅓ RPM
I Bet You They Won't Play This Song On The Radio 0:56
Martyrdom of St. Victor 1:41
Here Comes Another One 1:58
Bookshop 4:24
Do Wot John 0:33
Rock Notes 2:12
Muddy Knees 2:10
Crocodile 2:38
Decomposing Composers 2:42
Bells 2:23
Traffic Lights 1:56
All Things Dull and Ugly 1:28
A Scottish Farewell 0:20
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS
Manufactured by Arista Records, Inc., 6 W 57th St., N.Y., N.Y. 10019


COLUMBIA
HOWLS,
BONERS AND
SHOCKERS
ART LINKLETTER'S
HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp" 35926)
1. FAMILY SECRETS
2. PETS AND PEDIGREES
3. JOKES AND POEMS
4. WHAT TO BE WHEN GROWN UP
5. INSTRUCTIONS FROM THEIR FOLKS
6. QUICKIES
All selections from Art Linkletter's
"House Party"
"COLUMBIA" MARCAS REG. T. M. MADE IN U. S. A.


COLUMBIA
HOWLS,
BONERS AND
SHOCKERS
ART LINKLETTER'S
HOUSE PARTY
CL 703
NONBREAKABLE
(x"Lp"35927)
1. GIRL FRIENDS AND BOY FRIENDS
2. SURPRISING ANSWERS AND IMAGINATION
3. MISCELLANEOUS
4. WORDS AND EXPRESSIONS
All selections from Art Linkletter's
"House Party"
Lp
® "COLUMBIA" MARCAS REG. T. M. MADE IN U. S. A.

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 1
STEREO
PAS-6086-A



1. Say 3:37
   (Seals and Crofts) BMI
2. Petty Grievance 3:10
   (Tom Bernfeld) ASCAP
3. 2001 3:45
   (Richard Strauss) ASCAP
4. The Euphrates 6:16
   (Seals and Crofts) BMI
5. I Don't Know How To Love Him 4:27
   (Rice and Webber) ASCAP

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"2001" arr. by Lew Delgatto

℗ 1973 PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

JOEL KAYE

AND HIS NEW YORK NEOPHONIC ORCHESTRA

PAS-6086
Side 2
STEREO
PAS-6086-B



1. Goodbye Sweet Janice 3:50
   (Joel Kaye) ASCAP
2. OFO 5:26
   (Johnny Richards) BMI
3. MacArthur Park 5:32
   (Jim Webb) ASCAP
4. Spinning Wheel 3:18
   (David Clayton Thomas) BMI

Produced for Good Time People, Inc. by Mirchin and Palmer
(in association with Jack Tafoya and Jazz Adventurers, Inc.)
All arrangements by Joel Kaye except:
"OFO" arr. by Johnny Richards
"Spinning Wheel" arr. by Tommy Newsome

℗ 1973

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023


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DIAMANDA GALAS
You Must Be Certain Of The Devil
RESTLESS
7 71403-1
SIDE 1
45 RPM
1. SWING LOW SWEET CHARIOT* • (2:44)
2. DOUBLE-BARREL PRAYER • (5:01)
3. LET'S NOT CHAT ABOUT DESPAIR • (5:00)
4. BIRDS OF DEATH • (5:15)
Produced by Gareth Jones and Diamanda Galas
All songs composed by Diamanda Galas
except *
All songs published by Dying Art Music (BMI)
℗ 1988 Mute Records Ltd.
RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA Manufactured in the USA

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DIAMANDA GALAS
You Must Be Certain Of The Devil



7 71403-1
SIDE 2
45 RPM

1. YOU MUST BE CERTAIN OF THE DEVIL • (4:55)
2. LET MY PEOPLE GO • (3:22)
3. MALEDICTION • (4:17)
4. THE LORD IS MY SHEPHERD* • (1:33)

Produced by Gareth Jones and Diamanda Galas
All songs composed by Daimanda Galas
except *
All songs published by Dying Art Music (BMI)

℗ 1988 Mute Records Ltd.

RESTLESS RECORDS, 1750 East Holly Avenue, Post Office Box 2428, El Segundo, California 90245-1528 USA Manufactured in the USA

RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

SYMPHONIC BAND

1. Scythian Overture

SIDE 1
18341

FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

2. Conversation for Cornet -
Robert Price, Soloist
3. The Westminister Walz
4. The Gallant Men

MIXED CHORUS

5. Mary and The Child
6. I Wonder As I Wander -
Patricia Porter-Soloist
7. Let The Heavens Be Glad -
Cynthia Raymond-Soloist

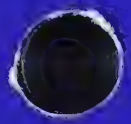
RHAM HIGH SCHOOL
CHRISTMAS CONCERT
December 18, 1966

Conducted By
Mr. Robert Clowes & Miss Beverly Gauthier

DANCE BAND

1. Tequila - Cynthia Malecky-Soloist
2. Wipe Out - David Price-Soloist

SIDE 2
18342



FULL FIDELITY RECORDINGS
Cincinnati, Ohio 45215

GIRL'S CHORUS

3. The Nativity - Victoria Young-Soloist
4. Lullaby For Christmas Eve
5. Sleigh Ride

SYMPHONIC BAND

6. Days of Glory
7. Of Festive Bells and Ancient Kings
8. Hosts of Freedom

SPANISH WORLD RECORDS, INC.

MONTILLA

ISMAEL NUÑEZ

Ismael Núñez y Sus Trasnochadores

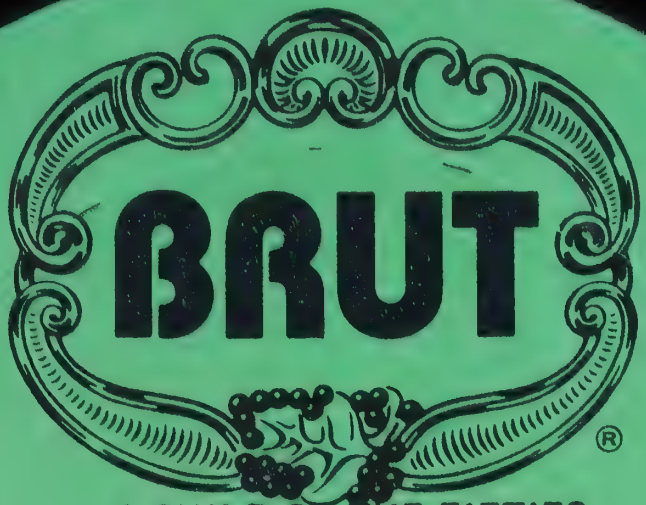
FM-276 STEREO

Lado B

1. **EN LOS ESTADOS UNIDOS. Guaracha.**
   (Fidel Pérez)
2. **TENGO QUE OLVIDARTE. Trulla.**
   (Carmelo Cruz)
3. **CONSEJO NAVIDEÑO. Guaracha.**
   (Wito Jiménez)
4. **LA NOCHE BUENA MODERNA. Guaracha.**
   (Angel Alemán)
5. **PA' LA CAMA, CHEO. Trulla.**
   (Cheo Pérez)
6. **NUESTRAS TRADICIONES. Trulla.**
   (William Rivera).

TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA


BRUT
A CHILD OF THE FIFTIES
ROBERT KLEIN
SIDE ONE
Edited for
Air Play
BRUT 6001 DJ A
(BRUS 6001 DJ-A)
1. Civil Defense (No Talking) 3:07 — 2. Public School 1:56 — 3. School Lunch 1:50 — 4. The Sex Impulse 4:00 — 5. "Fabulous 50's 2:45 — 6. Substitute School Teacher 2:00 — 7. Starting Your Car :53 — 8. F.M. Disc Jockey 2:59 — 9. New York City Animals 1:25 — 10. All Night Groceries 1:00 — 11. The Panhandler 1:18.
All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, Inc. (BMI) Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs Produced by Rick Chertoff and Phil Gladston for Waffle. ℗ 1973 by Brut Prod. Inc.
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A CHILD OF THE FIFTIES
ROBERT KLEIN

SIDE TWO
Edited for
Air Play

BRUT 6001 DJ B
(BRUS 6001 DJ-B)

1. Public Service Commercials 1:35 — 2. My Little Margie 1:43 — *COMMERCIALS: 3. Kraft :39 — 4. Peg Bracken :26 — 5. Geritol 1:16 — 6. Raid 1:08 — 7. Shell & Amoco 1:56* — 8. Our Gang 3:40 — 9. Musical Instruments 1:55 — *ATHLETICS: 10. Yankee Junior 1:35 — 11. Ballplayers Talk :56 — 12. Halftime Shows 2:43* — 13. Words 1:36 — 14. The Foreigner :23 — 15. Childhood Myth 1:03 — 16. "Middle Class Educated Blues" 3:16 — 17. School Assembly 2:38 — 18. James Abram Garfield 1:04.

All material and songs written by ROBERT KLEIN and published by FROBEN ENTERPRISES, INC. (BMI). Produced by Neil Bogart, Robert Klein and Buddy Morra. Songs produced by Rick Chertoff and Phil Gladston for Waffle.

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ATLANTIC
SD 7257
CHRIS RUSH
FIRST RUSH
1. EVEN NICE PEOPLE GET TV (4:32)
Funk/Puerto Rican Wagon Train/
Howdy Doody
STEREO
ONE
℗ 1973
ATLANTIC
2. CA-CA-AH-AH-DOODY-POO-POO (1:32)
3. GRASS (9:00)
Munchie Monster/The Dealer Man/
El Exigente/Lawrence Talbot Turns On/
Filtered Prunes
4. SCIENCE FICTION (3:49)
U.F.O./Alien Meets The Wino/
Star Trek/Getting High In The Future
All material written by Chris Rush
Published by Landrush Productions Inc., BMI.
(ST-A-722725RI)
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD 7257

CHRIS RUSH
FIRST RUSH

1. JESUS IN A DOPE BUST (3:17)

STEREO

TWO

℗ 1973
ATLANTIC

2. SISTER JOHN DAMIAN'S VIRGIN SCHOOL (6:22)
3. GOLDEN ZITS OF THE FIFTIES (3:00)
4. MIND FARTS (3:32)
5. NAKED APE (0:55)
6. BLACULA MEETS TAR BABY (2:52)
7. ABIE'S MAGIC HAT (1:45)

All material written by Chris Rush
Published by Landrush Productions Inc., BMI.

(ST-A-722726RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



STEREO 33 1/3 RPM
0-66621 • B SIDE

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SEBASTIAN C.
UNDER THE SEA

Pacific Ocean Single Mix 3:10
Polka Dot Bikini Mix 5:33
Sub Dub 3:46

Words by Howard Ashman/Music by Alan Menken
Pub., Walt Disney Music Co., ASCAP and
Wonderland Music Co., Inc., BMI
ST-ED-66621B-SP
Original Production by Howard Ashman,
Alan Menken and Robert Kraft
Original Arrangement by Robbie Merkin and Alan Menken
Additional Production, Arrangement and Remixes by
Bongo Bob Smith for Bongo Bob Productions
Featuring vocals by Samuel E. Wright

DIST. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.


CUTTING RECORDS
CR-200
TIME: 5:26
BONUS: 2:10
33⅓ RPM
Dorian Music
ASCAP
SIDE B
Executive Producer:
Amado Marin
Produced & Mixed by:
Jerry Calliste Jr.
& Aldo Marin
Recorded at:
Secret Sound Studio, NY, NY
Engineered by:
Tom Gartland & Jim Lyon
AL-NAAFIYSH (The Soul)
Calliste Jr.
Hashim
Sure Force Productions Sure Shot Edit by Aldo Marin
℗ 1983 CUTTING RECORDS
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NY, NY 10040 (212) 569-4589
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Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 1

33⅓ R.P.M.
FDS 111 A
(FDS 63724)

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part I)
(Copyright 1969 by Robert Scheer)
(12:00)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

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Flying Dutchman

A NIGHT AT SANTA RITA

STEREO
FDS 111
SIDE 2

Narrated by
ROSKO

A NIGHT AT SANTA RITA (Part II)
(Copyright 1969 by Robert Scheer)
(11:10)

song: A Night At Santa Rita
(George David Weiss, Bob Thiele)

Pub.: Valando Music, Inc. – ASCAP
PRODUCED BY: BOB THIELE

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CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 1

1. ENJOYING GOLF
2. THE GRIP
3. THE STANCE
4. THE DRIVE
5. FAIRWAY WOODS

CARLTON RECORD CORPORATION MADE IN U.S.A.

CARLTON "HEAR HOW" SERIES!

HEAR HOW TO IMPROVE YOUR GOLF!

BOB ROSBURG

CARLTON

CHH/15

SIDE 2

1. THE IRONS
2. THE SHORT GAME
3. PUTTING
4. SAND TRAPS
5. GOLF, A THINKING MAN'S GAME

CARLTON RECORD CORPORATION


TRANCEGLOBALNATION
CYGNUS X
The Orange Theme
A1. Moonmans Orange Juice Mix - Ferry Corsten
A2. Push Remix - Dirk "Mac" Maassen
B1. Bervoets & De Goeij Mix - Piet Bervoets & Benno de Goeij
B2. Red Jerry's Prolekult Mix
B3. Original Mix - AC Bousten
Moonquake Music
Arcade America / ID&T Music

ARCADE AMERICA 1901 Avenue of the Stars,
Suite1545, LA CA, 90067 info@arcadeamerica.com
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Printed in the USA



RADIKAL RECORDS

AA00299


M-G-M
BUGALU PARTY
THE LIVELY ONES
4449
SIDE 1
1. BUGALU MOVEMENT 2:10 (A. Bagliono) M. C. Publications BMI
2. WORKING IN THE COAL MINE 3:21 (A. Tussiant) Marsaint Music BMI
3. KNOCK ON WOOD 3:55 (S. Cropper-E. Floyd) East Publications BMI
4. SHE MOVED ME 2:23 (A. Bagliono) M. C. Publications BMI
5. IN THE MIDNIGHT HOUR 3:12 (S. Cropper-W. Pickett)
Cotillion Music, Inc. And East Publications, Inc. BMI
6. WE GOT A THING THAT'S IN THE GROOVE 4:00
(Storball) McLaughlin Publications BMI
Produced By M.C.M. Productions Inc.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN MAYER, INC. – Made in U.S.A.


M-G-M
BUGALU PARTY
THE LIVELY ONES
E 4449
SIDE 2
1. YOU ARE MY SUNSHINE 2:45 (J. Davis-C. Mitchell)
Peer International Corp. BMI
2. 634-5789 2:45 (S. Cropper-E. Floyd) East-Pronto Music BMI
3. TAKE IT WHILE YOU CAN 2:37 (A. Bagliono) M. C. Publications BMI
4. I GOT YOU (I Feel Good) 2:12
(J. Brown) Lois-Try Me Music BMI
5. HOLD ON, I'M COMING 3:55
(Proter-Hayes) East-Pronto Music BMI
Produced By M.C.M. Productions, Inc.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 1
1. TRITALA 2:05
2. KAJLI 15:15
3. BHATIALI 6:25
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.


STEREOPHONIC SPACE SOUND
REQUEST RECORDS
SONGS AND INSTRUMENTS
OF NORTHERN INDIA
SRLP 8077
Non-Breakable
SIDE 2
1. BHAJAN 2:10
2. MAYANAMOTIR 3:30
3. JHUMUR 7:05
4. CHANT BAUL 7:53
FOLK ENSEMBLE
LONG - 33⅓ - PLAY
FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE
MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23481 DMM 1

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Днем и ночью (А. Пугачева — Я. Далин); **Глазами ребенка** (Ю. Чернавский — И. Форсман); **Любовь причиняет страдания** (Л. Хольм — И. Форсман) **Бесчувственная телефонистка** (А. Гленмарк — И. Форсман); **Все время ты был рядом** (Т. Сёдерберг — И. Форсман)

На английском языке

Аранжировки Л. Шёхольма

Запись 1985 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
Гр. 3. 2-25

С60 23481 002
23482 DMM 2

АЛЛА ПУГАЧЕВА В СТОКГОЛЬМЕ

Святая ложь (А. Пугачева — Д. Костюрин, английский текст Я. Далина); **Певчая птичка** (Л. Хольм — И. Форсман); **Неудачная вечеринка** (Т. Сёдерберг — Т. Х. Майнор)
Капитан (А. Пугачева — И. Форсман)
Такое чудо (Л. Хольм — Я. Далин)
На английском языке
Аранжировки Л. Шёхольма
Запись 1985 г.

"DINNER WITH DRAC!"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 1

1. DINNER WITH DRAC - 2:31
   (Sheldon/Laird)
2. THE INVITATION - 4:35
3. MONSTER TIME - 2:36
   (Black/Gentile)
4. THE WOLFMAN - :58
5. THE MUMMY - 1:46
6. TRANSYLVANIA - 5:10
   (Fanelli, Jr./Chewuk)

Produced by Geoffrey Black

℗1976 Pickwick
International, Inc.

"DINNER WITH DRAC"
CHILDREN OF THE NIGHT



PICKWICK
INTERNATIONAL
PRODUCTIONS

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

PIP 6822
STEREO
Side 2

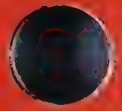
1. THE BAT - 2:34
(Stevens)
2. THE ARRIVAL - 2:17
3. LITTLE GREEN RIDING HOOD - 1:24
4. DRACULA'S UNDYING LOVE - 3:11
(Barnes)
5. DINNER IS SERVED - 2:12
6. DINNER WITH DRAC - 3:49
(Sheldon/Land)

Produced by Geoffrey Black
©1976 Pickwick
International, Inc.

Trans-Electronic
Music Productions, Inc.
Presents

WALTER CARLOS
SONIC SEASONINGS

KG 31234
C 31235
STEREO



SIDE ONE
AL 31235
℗ 1972 CBS, Inc.

1. SPRING 22:09
-W. Carlos-

COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ® COLUMBIA ®


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE TWO
BL 31235
℗ 1972 CBS, Inc.
1. SUMMER 21:31
-W. Carlos-
MARCAS REG.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE THREE
AL 31236
℗ 1972 CBS, Inc.
1. FALL 20:56
-W. Carlos-
MARCAS REG.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE FOUR
BL 31236
℗ 1972 CBS, Inc.
1. WINTER 20:31
-W. Carlos-
MARCAS REG.

ABRAZ

Record Productions

"SINCERELY"

FRANK ZARBA

Side One
STEREO

33-1/3 rpm
AB300A

SEND IN THE CLOWNS (ASCAP)	(4:15)
SHY GUY (ASCAP)	(2:15)
I WONDER WHO (ASCAP)	(2:44)
SUMMER RAIN (ASCAP)	(3:03)
LOVE IS THE ANSWER (ASCAP)	(3:35)

℗ 1976 Frank Zarba



S 507
SIDE 1
A Trademark of Motown
Record Corp. © 1969

HS-1634
STEREO

"GET READY"
THE RARE EARTH

1. MAGIC KEY (K. Folcik, G. Bridges) 3:50
2. TOBACCO ROAD (John Loudermilk) 7:10
3. FEELING ALRIGHT (Dave Mason) 5:00
4. IN BED (T. Baird,
W. Henderson, L. Henderson) 3:00
5. TRAIN TO NOWHERE
(. Youlden, K. Simmonds) 3:20


RARE EARTH
T.M.
R 534D
SIDE 1
HS-1913-3
STEREO
"RARE EARTH IN CONCERT"
1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
HS-1914-3
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38



R 534D
SIDE 3

HS-1915-3
STEREO

"RARE EARTH IN CONCERT"

1. WHAT'D I SAY (R. Charles) 6:31

2. THOUGHTS (G. Bridges, P. Hoorelbeke, E. Guzman, J. Persh, M. Olson, R. Monette) 10:53


RARE EARTH
T.M.
R 534D
SIDE 4
HS-1916-3
STEREO
"RARE EARTH IN CONCERT"
1. (I KNOW) I'M LOSING YOU
(C. Grant, E. Holland, N. Whitfield) 14:09
2. NICE TO BE WITH YOU
(M. Olson, R. Monette, P. Hoorelbeke) 2:15



R 534D
SIDE 1

HS-1913-3
STEREO

"RARE EARTH IN CONCERT"

1. I JUST WANT TO CELEBRATE
(N. Zesses, D. Fedaris) 4:50
2. HEY, BIG BROTHER (D. Fekaris, N. Zesses) 7:24
3. BORN TO WANDER (T. Baird) 4:24


RARE EARTH
T.M.
R 534D
SIDE 2
RS-1914-3
STEREO
"RARE EARTH IN CONCERT"
1. GET READY (W. Robinson) 23:38


RARE EARTH
T.M.
R 534D
SIDE 3
HS-1915-3
STEREO
"RARE EARTH IN CONCERT"
1. WHAT'D I SAY (R. Charles) 6:31
2. THOUGHTS (G. Bridges, P. Hoorelbeke, E. Guzman, J. Persh, M. Olson, R. Monette) 10:53


Stereo
BN-LA344-G
Blue Note
Side 2
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Satin Doll
BOBBI HUMPHREY
Stereo
BN-LA344-G
Blue Note
Side 1
1. NEW YORK TIMES • 6:55
(L. Mizell) Alruby Music ASCAP
2. SATIN DOLL • 4:05
(D. Ellington/J. Mercer/B. Strayhorn)
Tempo Music, Inc. ASCAP
3. SAN FRANCISCO LIGHTS • 5:20
(C. Davis) Alruby Music ASCAP
4. LADIES DAY • 6:15
(L. Mizell) Alruby Music ASCAP
Produced by Larry Mizell and Chuck Davis for
Sky High Productions, Inc.
Executive Producer: George Butler
Arranged and Conducted by Larry Mizell
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Satin Doll
BOBBI HUMPHREY
Stereo
BN-LA344-G
Blue Note
Side 2
1. FUN HOUSE • 4:37
(M. Rogin/ T. McFadden/ F. Wilson) Jobete Music Co., Inc.
ASCAP/ Stone Diamond Music Corp. BMI
2. MY LITTLE GIRL • 6:42
(C. Mizell) Affinity Music ASCAP
3. RAIN AGAIN • 6:50
(L. Mizell) Ainsley Music ASCAP
4. YOU ARE THE SUNSHINE OF MY LIFE • 2:40
(S. Wonder) Stein & Van Stock, Inc./
Black Bull Music, Inc. ASCAP
Produced by Larry Mizell and Chuck Davis for
Sky High Productions, Inc.
Executive Producer: George Butler
Arranged and Conducted by Larry Mizell
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WATT WORKS, INC. 6 West 95th Street New York, N.Y. 10025
CARLA BLEY
TROPIC APPETITES
WATT
SIDE A
WATT/1 STEREO
Copyright © ℗ 1974 by Watt Works (BMI)
WHAT WILL BE LEFT BETWEEN US AND THE MOON TONIGHT? (11:00)
IN INDIA (1:10)
ENORMOUS TOTS (6:00)
CAUCASIAN BIRD RIFFLES (5:05)
Made in U.S.A.


WATT WORKS, INC. 6 West 95th Street New York, N.Y. 10025
CARLA BLEY
TROPIC APPETITES
WATT
SIDE B
WATT/1 STEREO
Copyright © ℗ 1974 by Watt Works (BMI)
FUNNYBIRD SONG (1:15)
INDONESIAN DOCK SUCKING SUPREME (8:55)
SONG OF THE JUNGLE STREAM (10:15)
NOTHING (3:35)
Made in U.S.A.